RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

STEVE VAI

GUITAR ANTHOLOGY

HAL•LEONARD®

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AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

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C O N T E N T S

The Attitude Song

The Audience is Listening

Big Trouble

Bad Horsie

Building the Church

Die to Live

The Crying Machine

Eugene's Trick Bag

For the Love of God

Gravity Storm

Head Cuttin' Duel

Hand on Heart

I Would Love to

Jibboom

Juice

K'm-Pee-Du-Wee

Lotus Feet

Now We Run

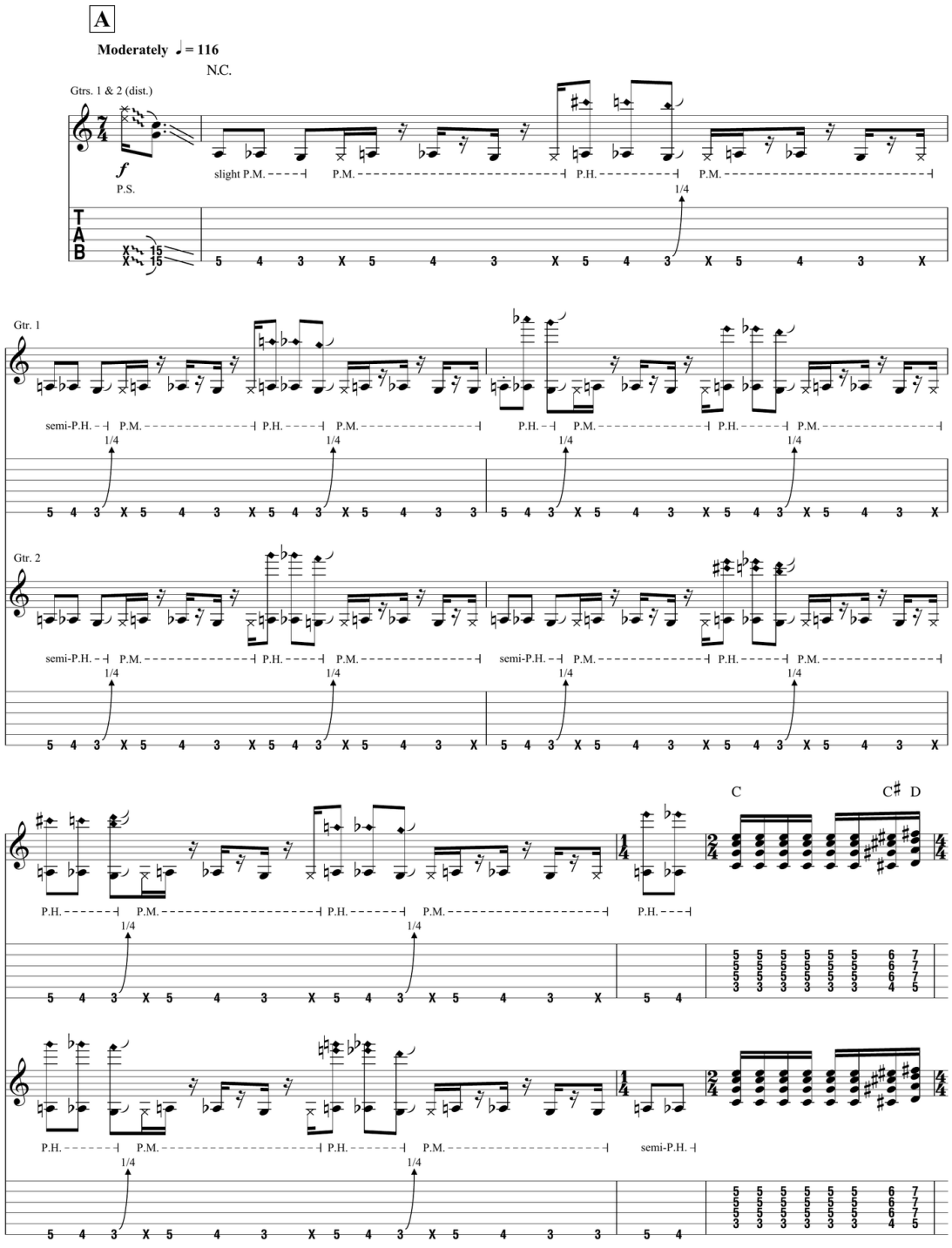
The Story of Light

Tender Surrender

Touching Tongues
Viv Woman
Whispering a Prayer
Yankee Rose
GUITAR NOTATION LEGEND

THE ATTITUDE SONG

By Steve Vai



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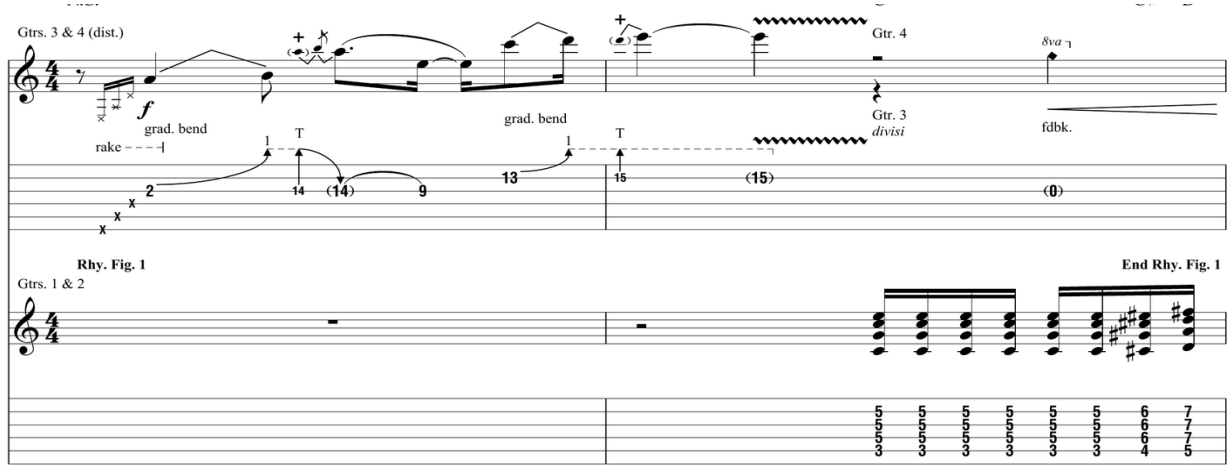
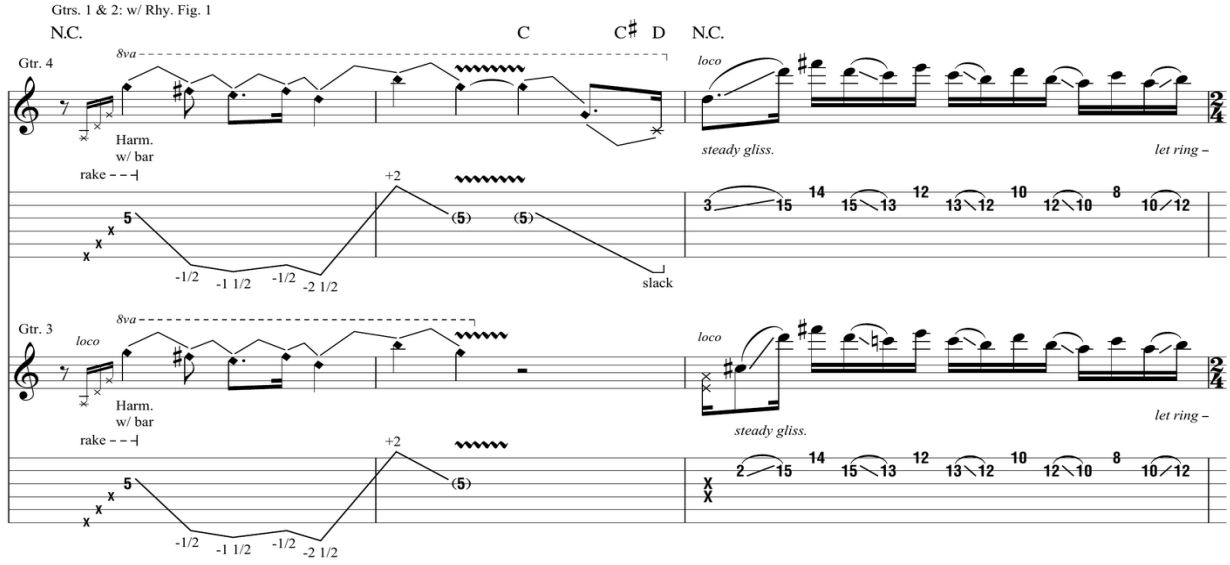
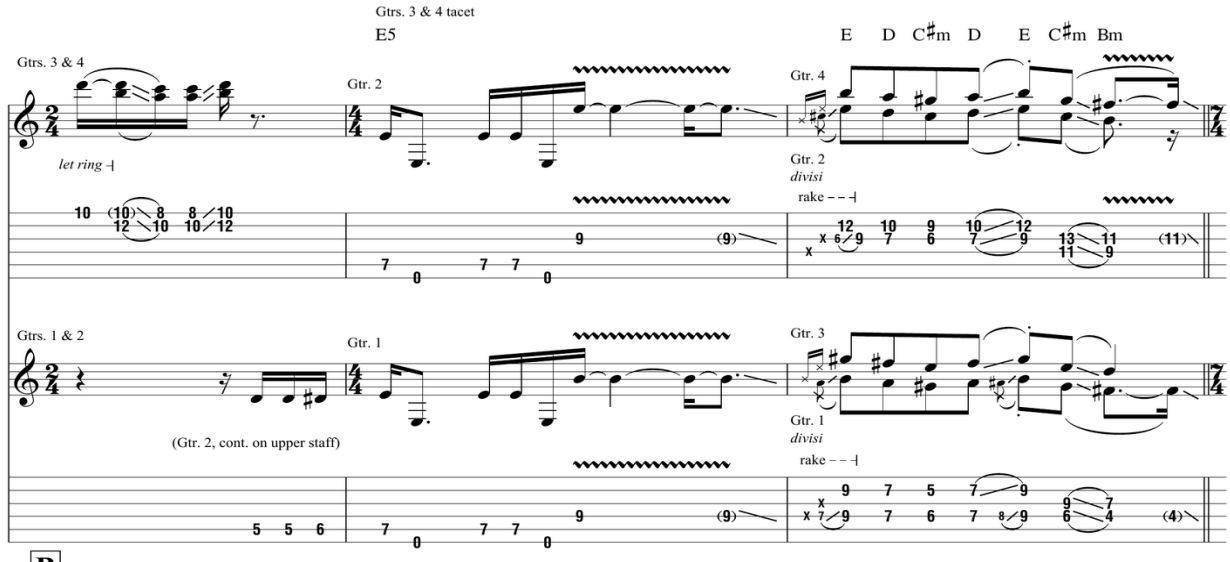
N.C. C C♯ D





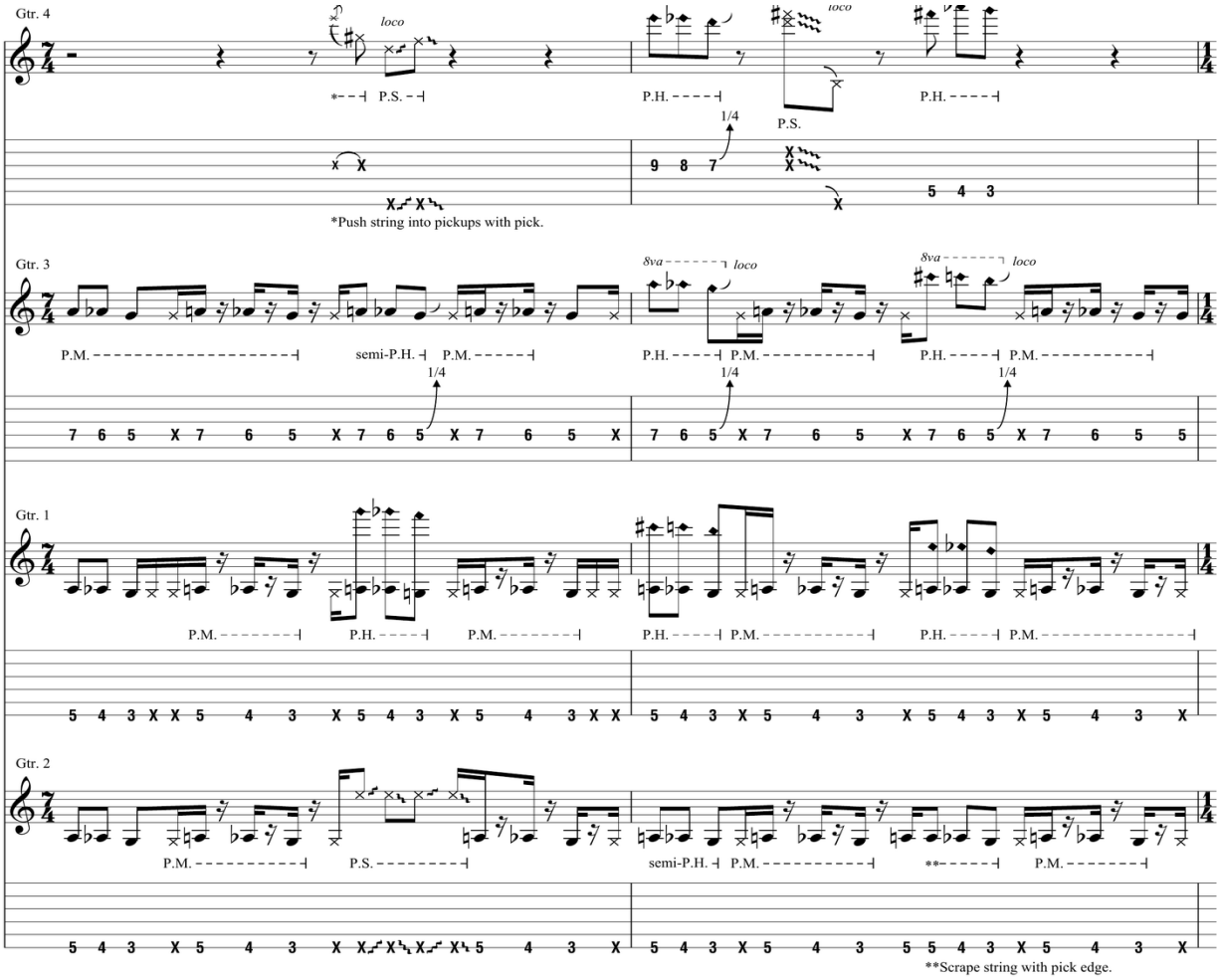


B

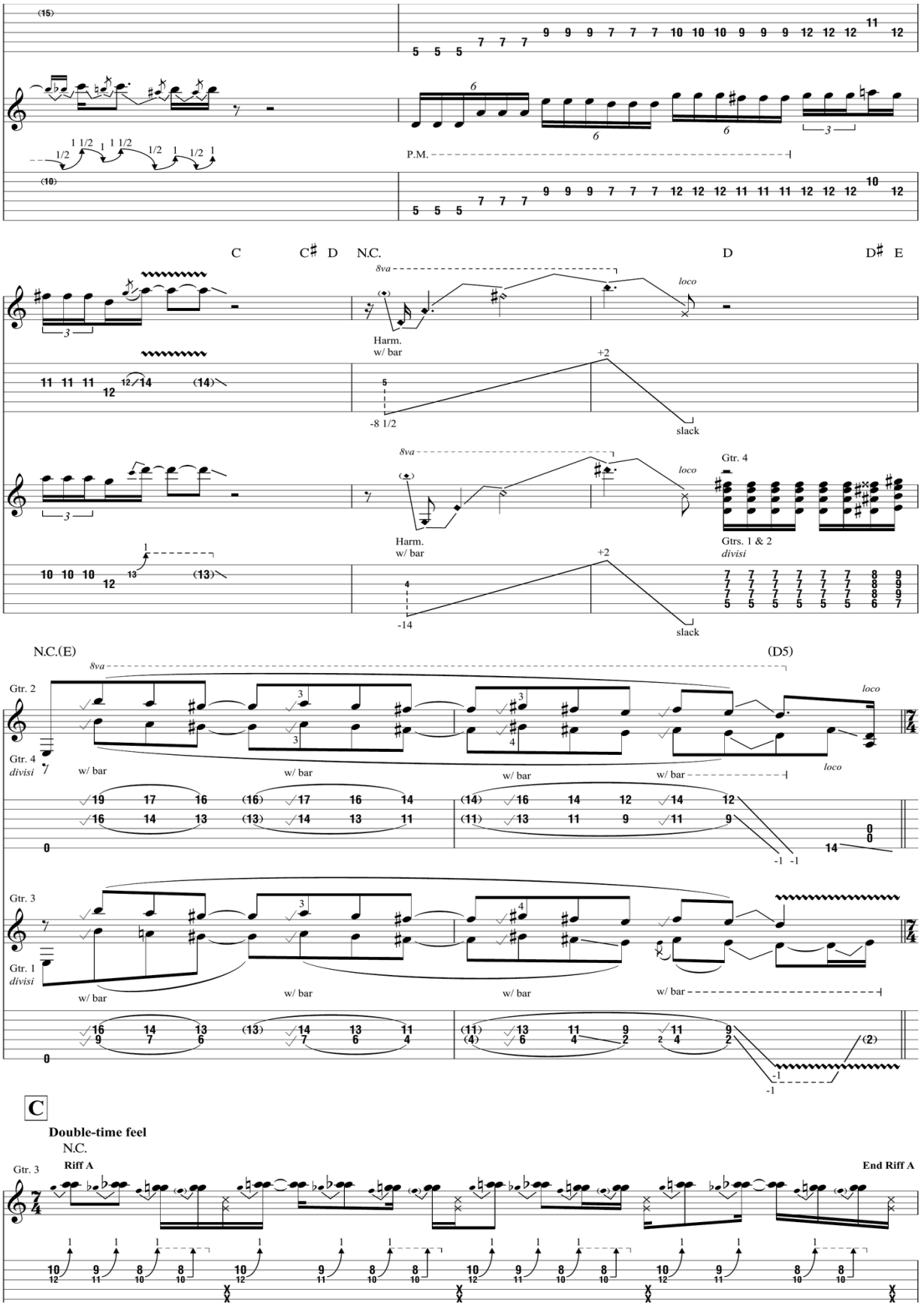
Double-time feel

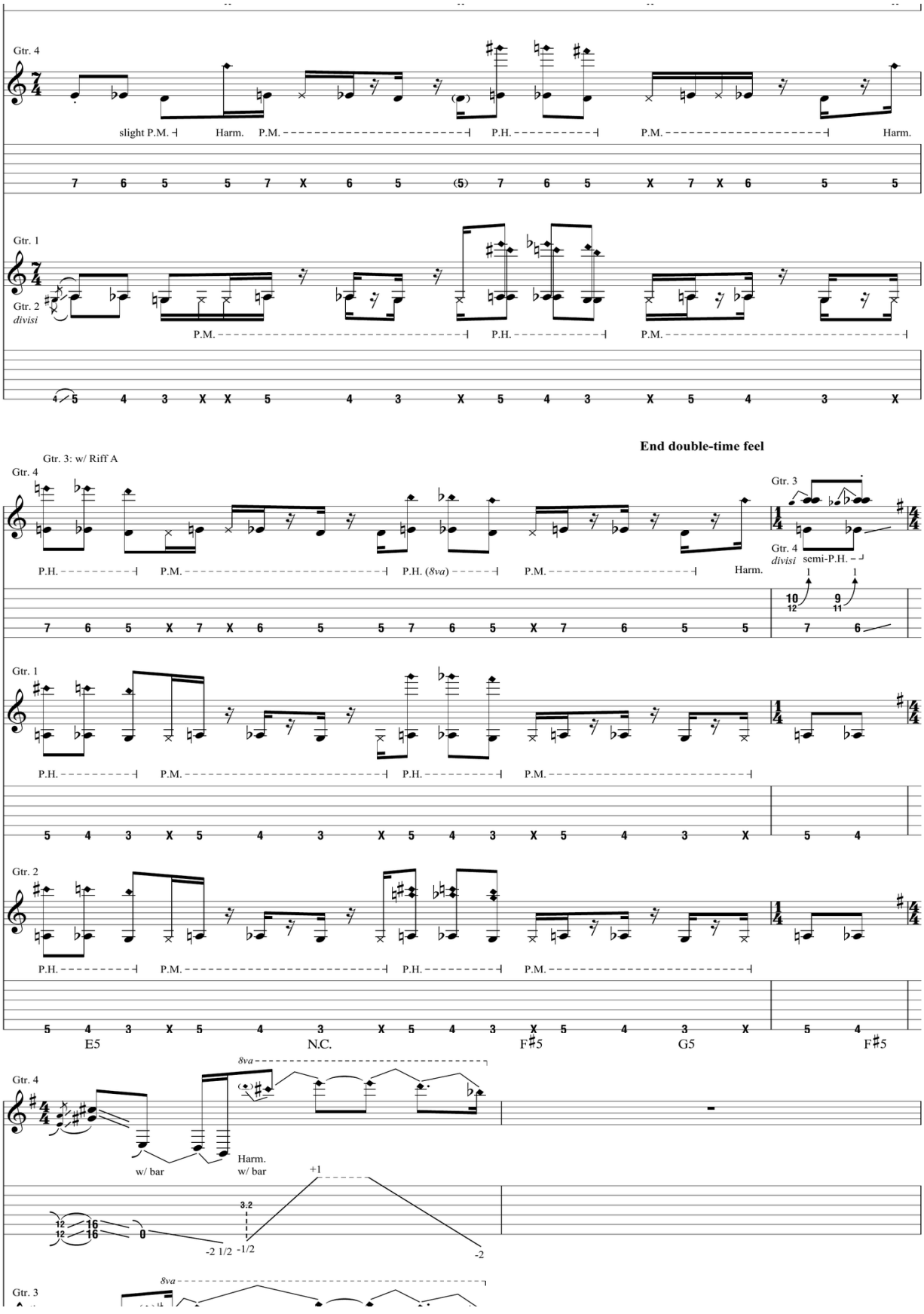
N.C.

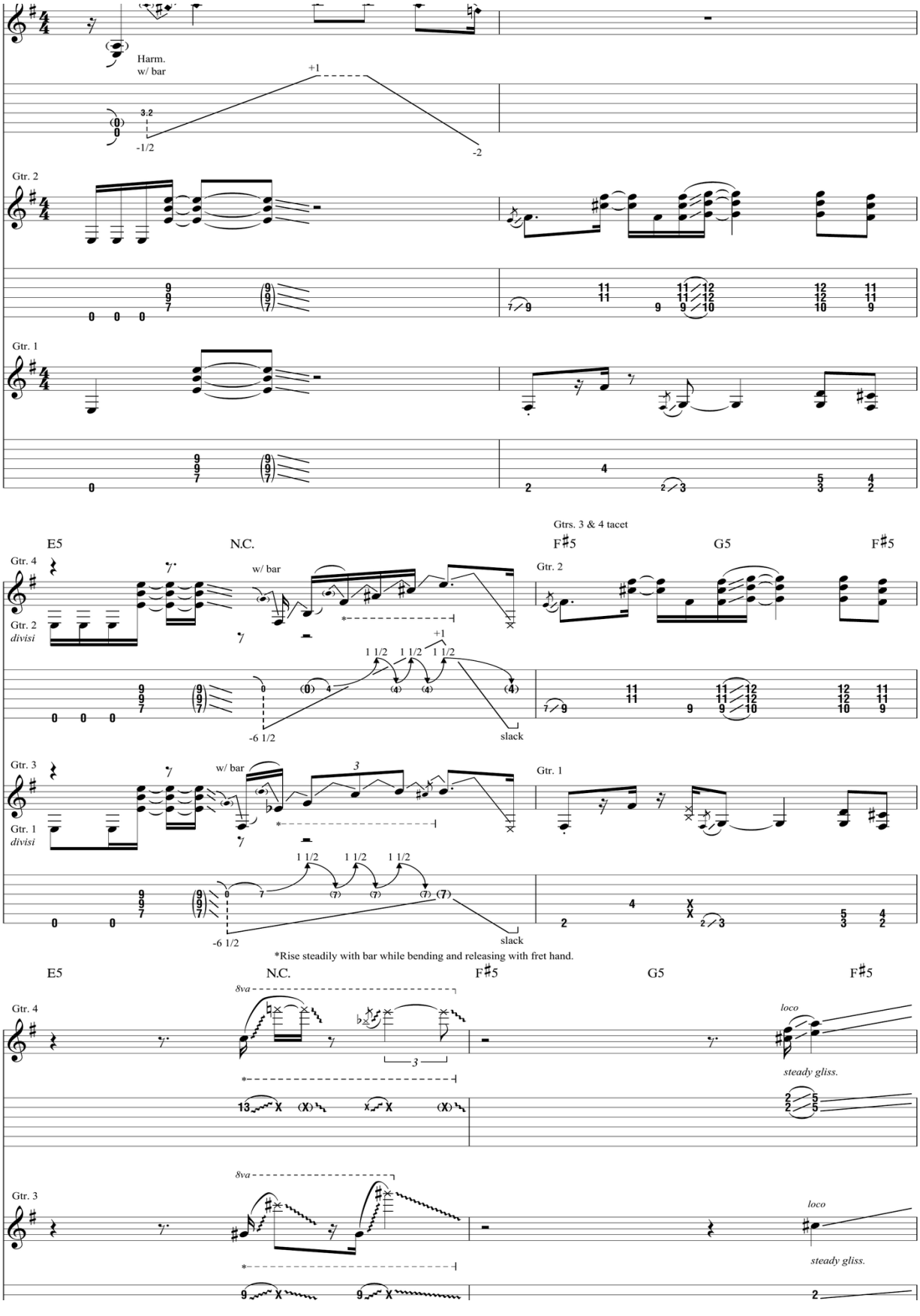
8va

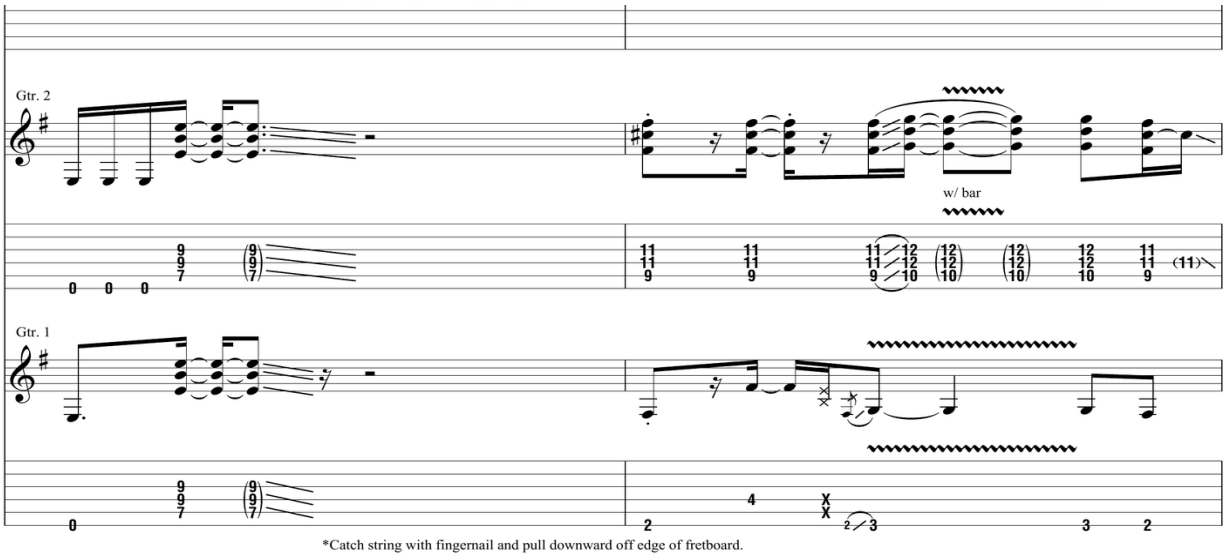

Gtr. 4
loco
P.S.
P.H.
loco
P.S.
P.H.
1/4
9 8 7
5 4 3
*Push string into pickups with pick.
Gtr. 3
8va
loco
P.M.
semi-P.H.
P.M.
P.H.
P.M.
P.H.
P.M.
1/4
1/4
1/4
7 6 5 X 7 6 5 X 7 6 5 X 7 6 5 X
Gtr. 1
P.M.
P.H.
P.M.
P.H.
P.M.
P.H.
P.M.
5 4 3 X X 5 4 3 X 5 4 3 X 5 4 3 X X
Gtr. 2
P.M.
P.S.
semi-P.H.
P.M.
**
P.M.
**Scrape string with pick edge.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
C
C♯
D
N.C.
Gtr. 3
P.H. (8va)
1/4
hold bend
Gtr. 4
P.S.
Gtrs. 1 & 2
divisi
Gtr. 4
hold bend
End double-time feel
C
C♯
D
N.C.
1/2
1 1/2
1
1 1/2
1/2
1
1/2
1
6
6
6
3
P.M.


(15)
P.M.
(10)
C
C♯
D
N.C.
D
D♯
E
8va
loco
Harm.
w/ bar
-8 1/2
slack
Gtr. 4
Gtrs. 1 & 2
divisi
-14
N.C.(E)
(D5)
Gtr. 2
Gtr. 3
Gtr. 1
w/ bar
C
Double-time feel
N.C.
Riff A
End Riff A

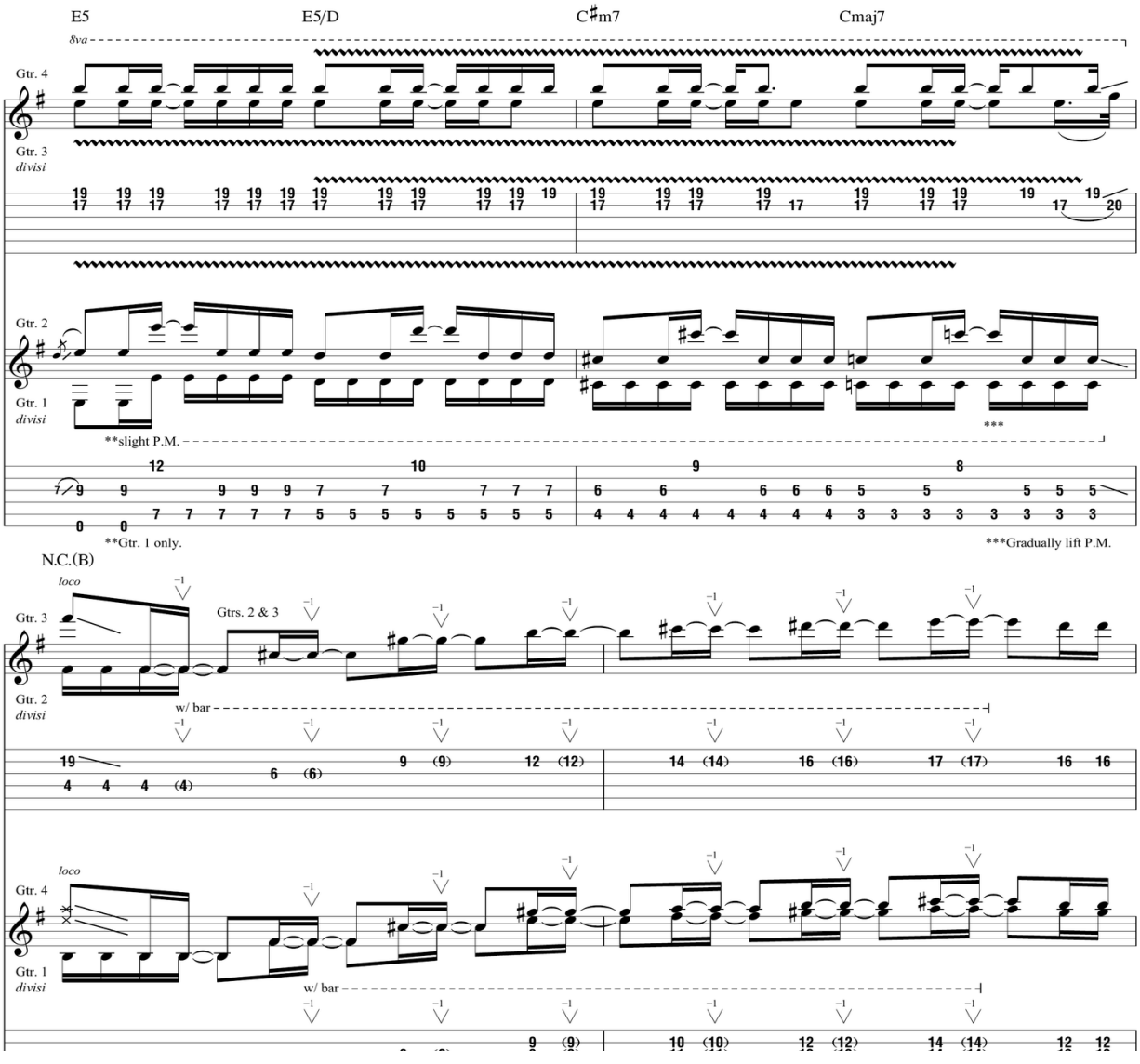

Gtr. 4
slight P.M.
Harm.
P.M.
P.H.
P.M.
Harm.
Gtr. 1
Gtr. 2
divisi
P.M.
P.H.
P.M.
End double-time feel
Gtr. 3: w/ Riff A
Gtr. 4
P.H.
P.M.
P.H. (8va)
P.M.
Harm.
Gtr. 3
Gtr. 4
divisi
semi-P.H.
Gtr. 1
P.H.
P.M.
P.H.
P.M.
Gtr. 2
P.H.
P.M.
P.H.
P.M.
E5
N.C.
F♯5
G5
F♯5
Gtr. 4
8va
w/ bar
Harm.
w/ bar
+1
-2 1/2
-1/2
-2
Gtr. 3
8va

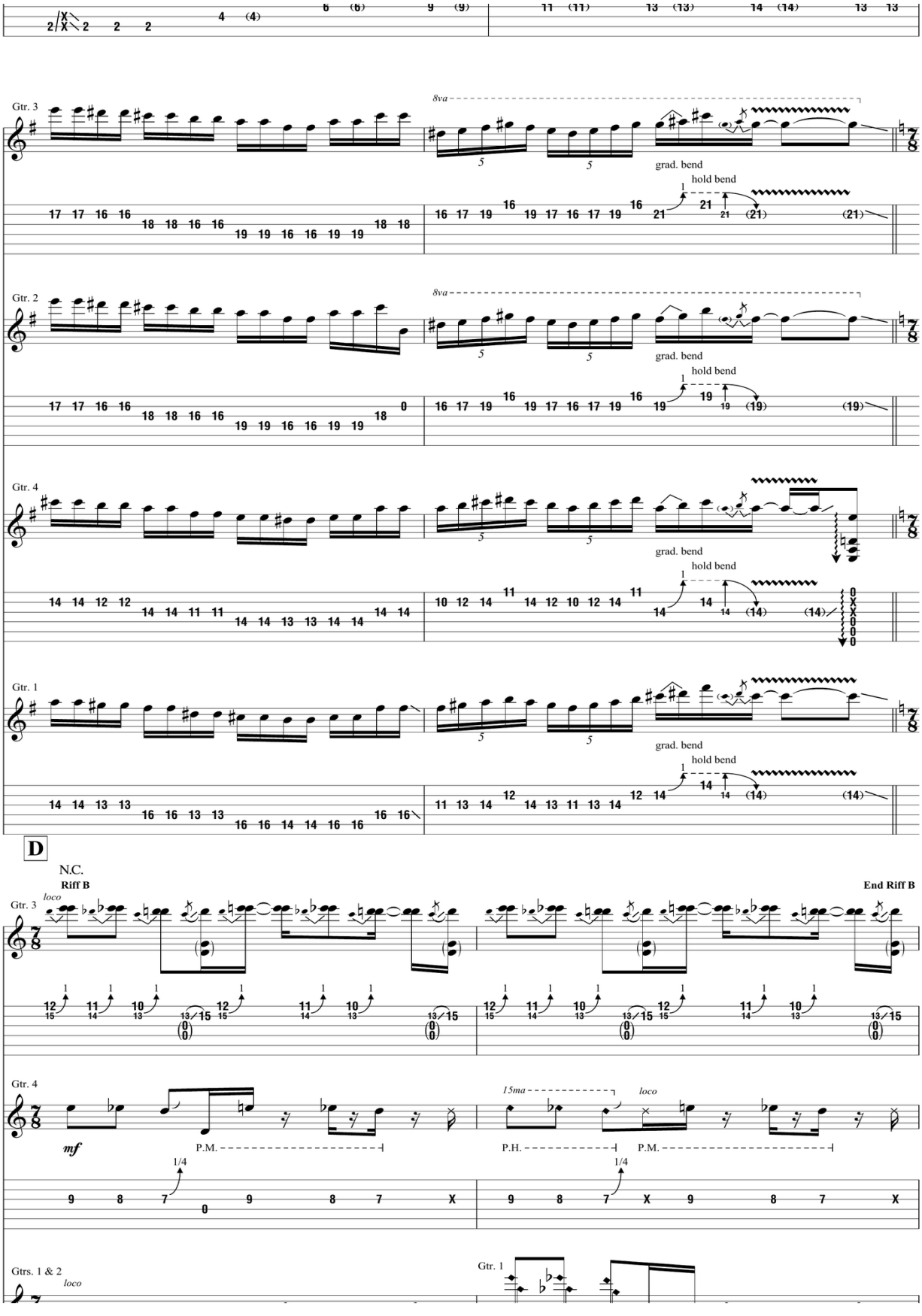

Harm.
w/ bar
+1
3.2
-1/2
-2
Gtr. 2
Gtr. 1
E5
N.C.
Gtrs. 3 & 4 tacet
F♯5
G5
F♯5
Gtr. 4
Gtr. 2
divisi
w/ bar
1 1/2
1 1/2
1 1/2
+1
-6 1/2
slack
Gtr. 3
Gtr. 1
divisi
w/ bar
3
1 1/2
1 1/2
1 1/2
-6 1/2
slack
*Rise steadily with bar while bending and releasing with fret hand.
E5
N.C.
F♯5
G5
F♯5
Gtr. 4
8va
3
loco
steady gliss.
Gtr. 3
8va
loco
steady gliss.

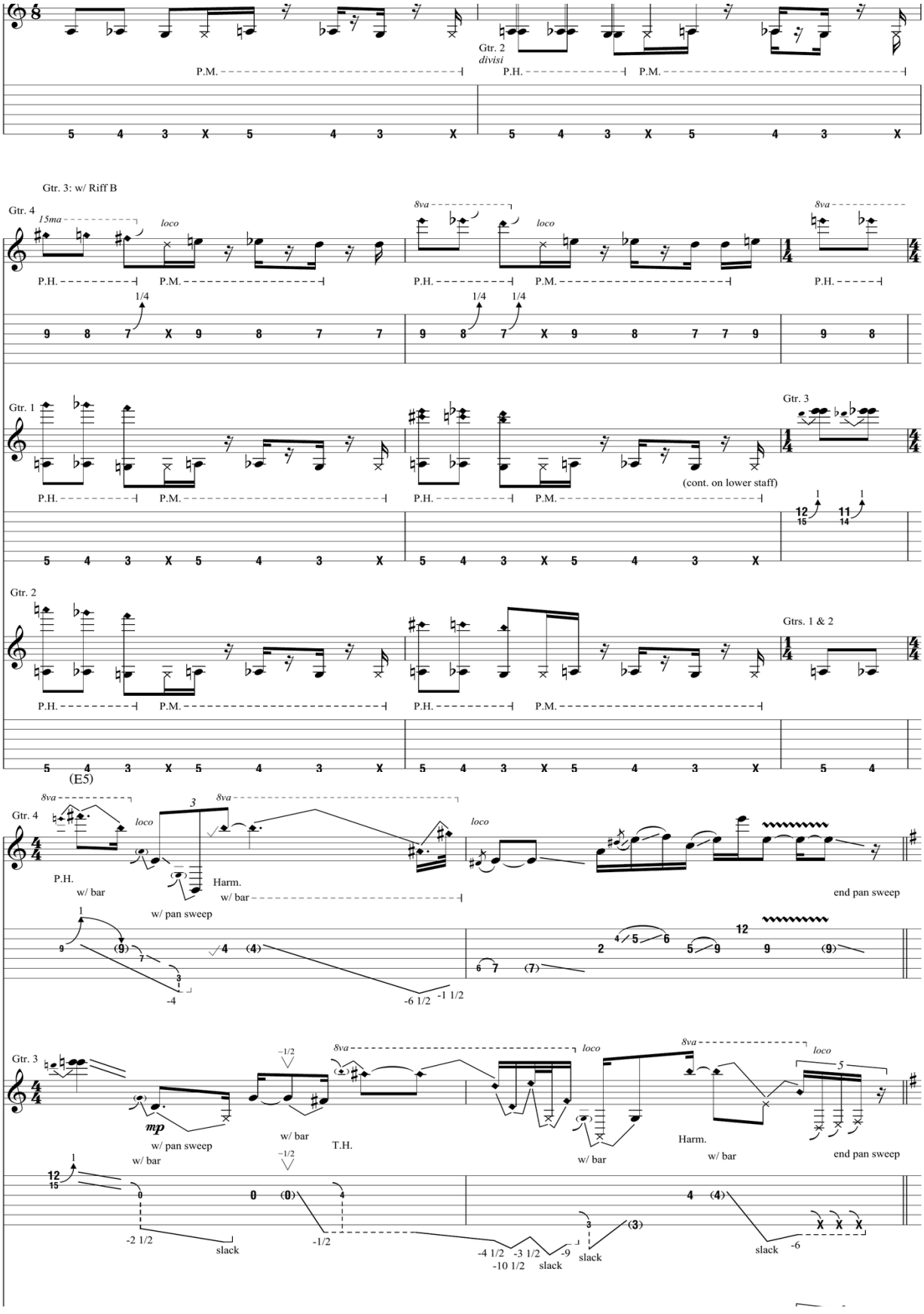


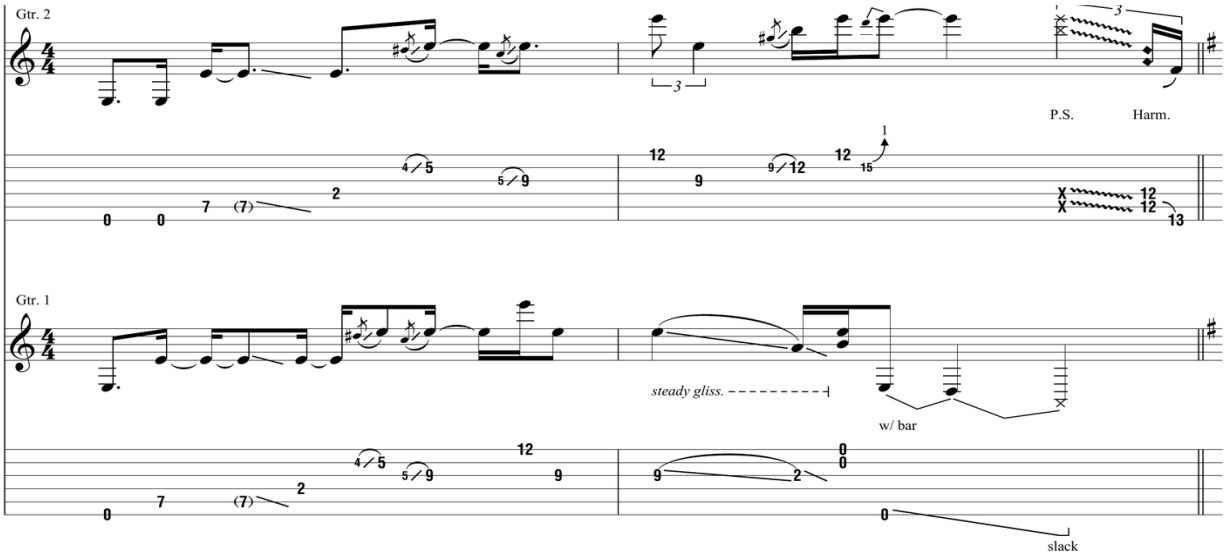
*Catch string with fingernail and pull downward off edge of fretboard.

Double-time feel **End double-time feel**




Gtr. 3
8va
grad. bend
hold bend
Gtr. 2
8va
grad. bend
hold bend
Gtr. 4
grad. bend
hold bend
Gtr. 1
grad. bend
hold bend
D
N.C.
Riff B
End Riff B
loco
Gtr. 3
Gtr. 4
mf
P.M.
P.H.
P.M.
15ma
loco
1/4
1/4
Gtrs. 1 & 2
loco
Gtr. 1

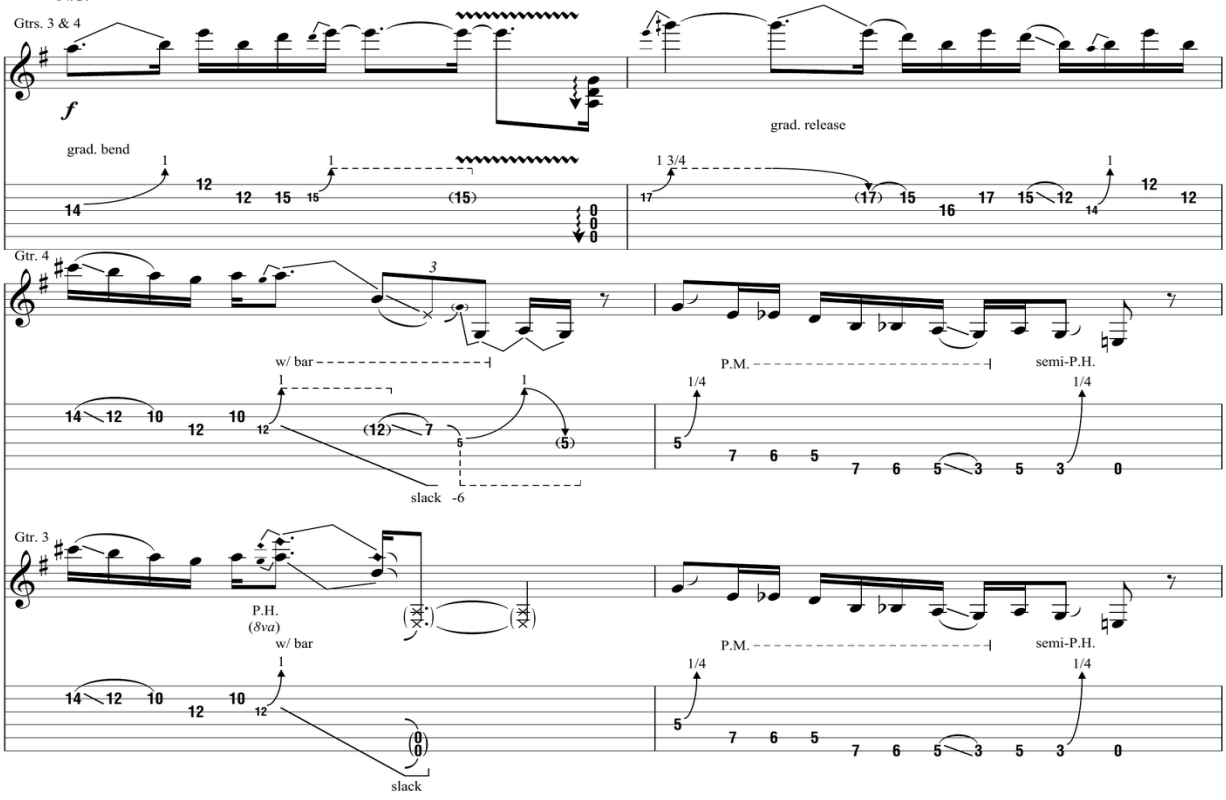

Gtr. 2
divisi
P.M.
P.H.
P.M.
Gtr. 3: w/ Riff B
Gtr. 4
15ma
loco
8va
P.H.
P.M.
1/4
Gtr. 1
Gtr. 3
(cont. on lower staff)
Gtr. 2
Gtrs. 1 & 2
(E5)
w/ bar
w/ pan sweep
Harm.
end pan sweep
-4
-6 1/2
-1 1/2
mp
T.H.
-1/2
-2 1/2
slack
-4 1/2
-3 1/2
-10 1/2
-9



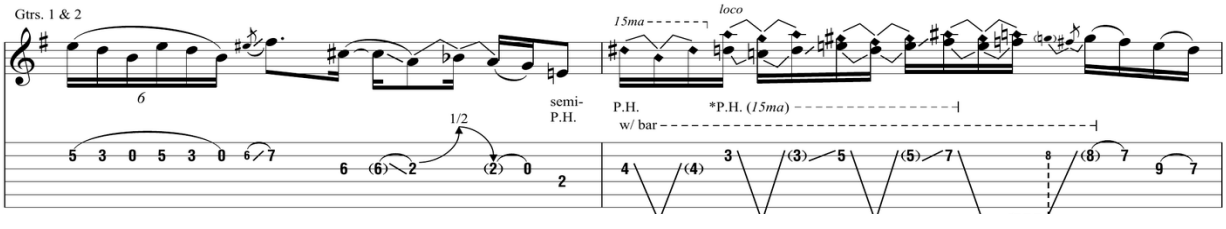
E

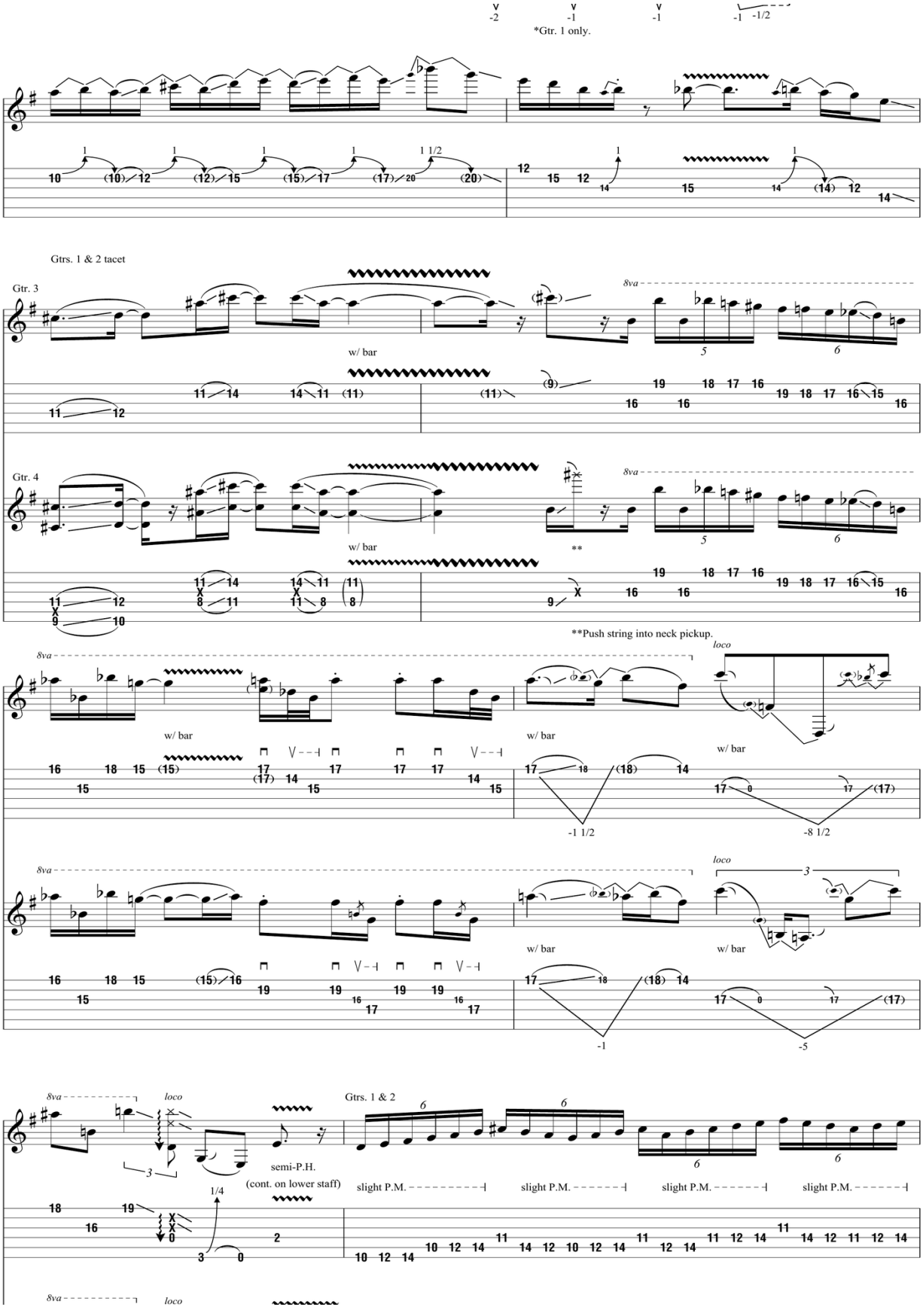
Gtrs. 1 & 2 tacet

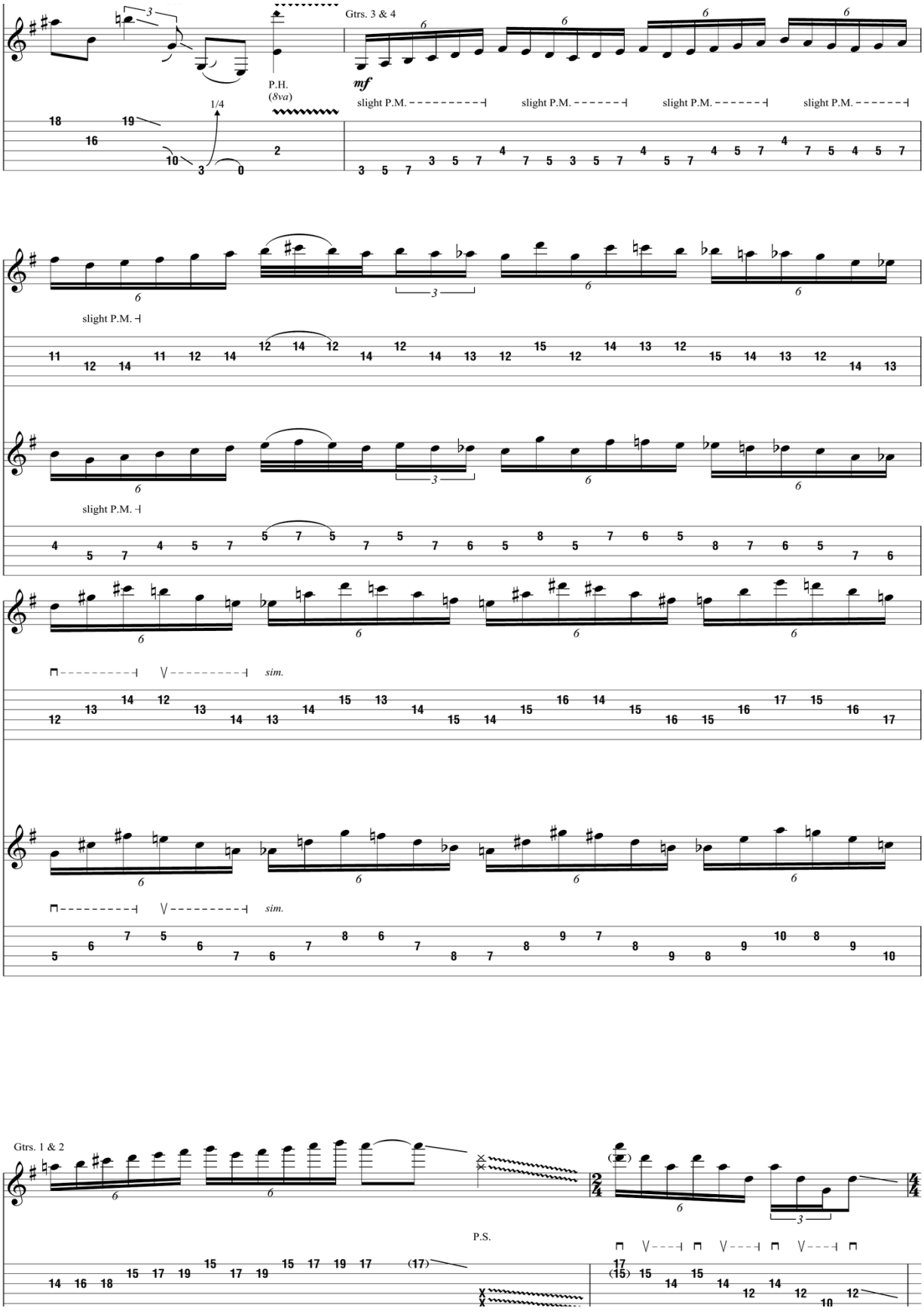
N.C.

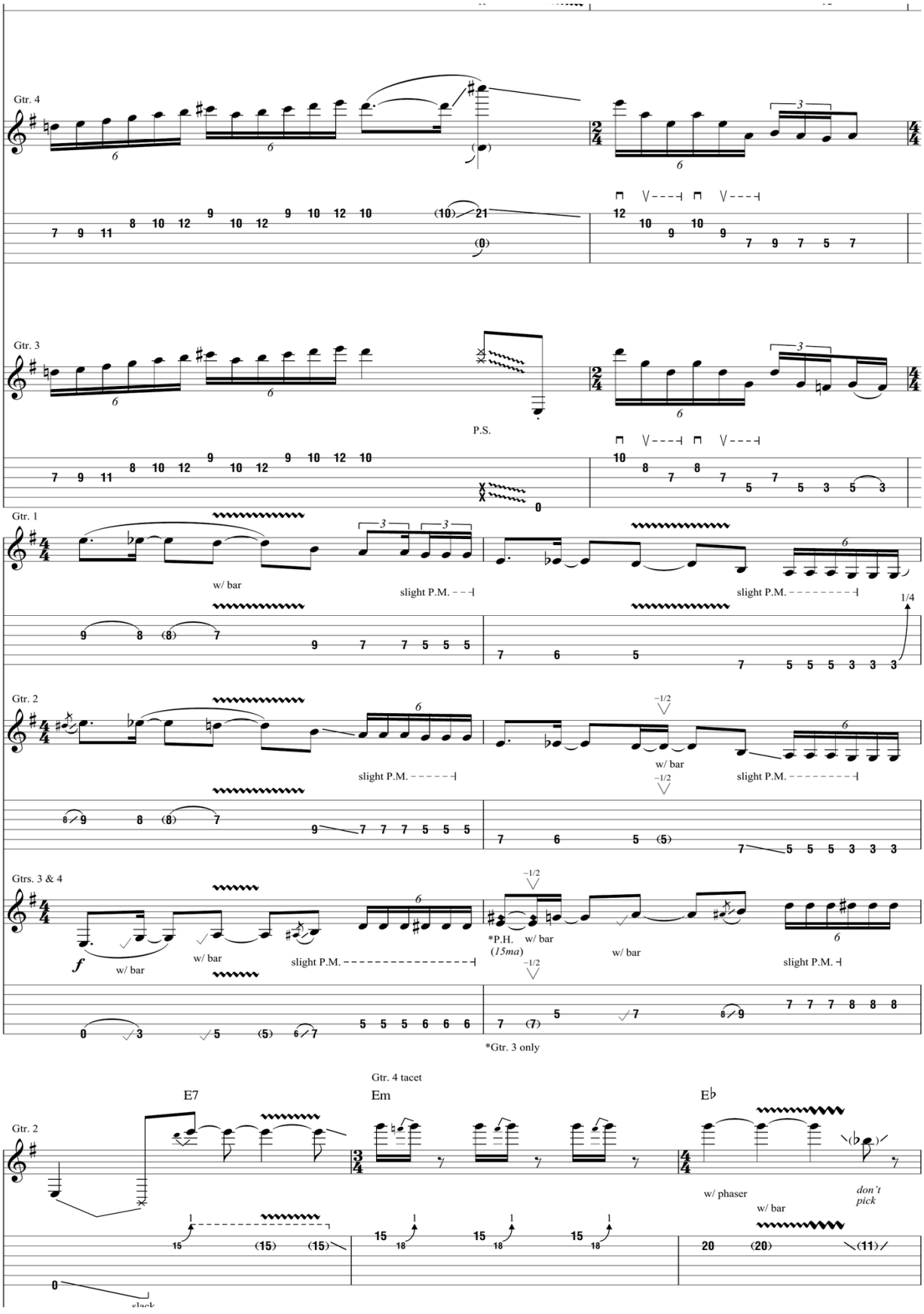


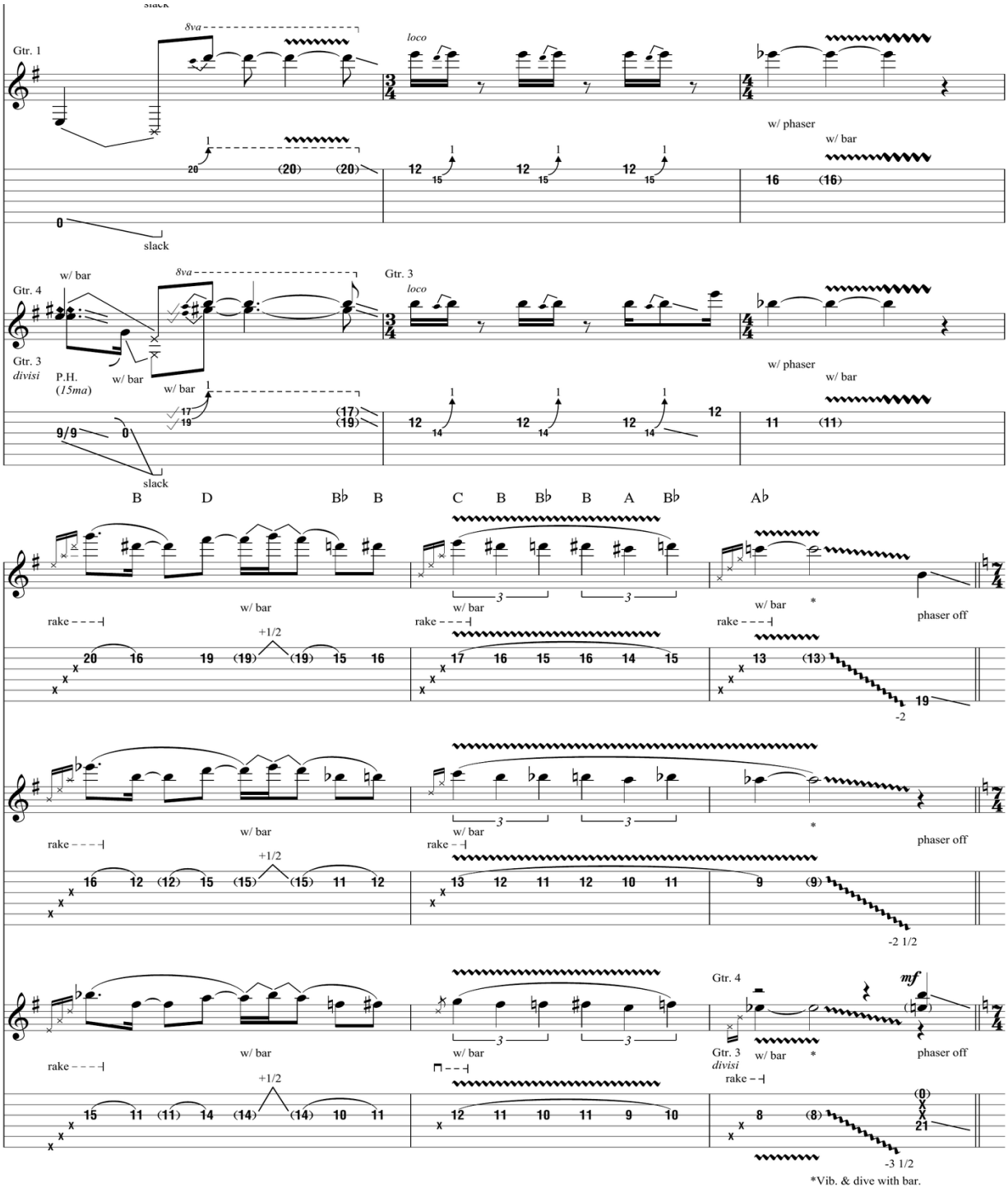
Gtrs. 3 & 4 tacet




-2
-1
-1
-1
-1/2
*Gtr. 1 only.
Gtrs. 1 & 2 tacet
Gtr. 3
w/ bar
8va
Gtr. 4
**
**Push string into neck pickup.
loco
-1 1/2
-8 1/2
-1
-5
semi-P.H.
(cont. on lower staff)
Gtrs. 1 & 2
slight P.M.
1/4


Gtrs. 3 & 4
P.H.
(8va)
mf
1/4
slight P.M.
slight P.M.
slight P.M.
slight P.M.
slight P.M.
slight P.M.
sim.
sim.
Gtrs. 1 & 2
P.S.

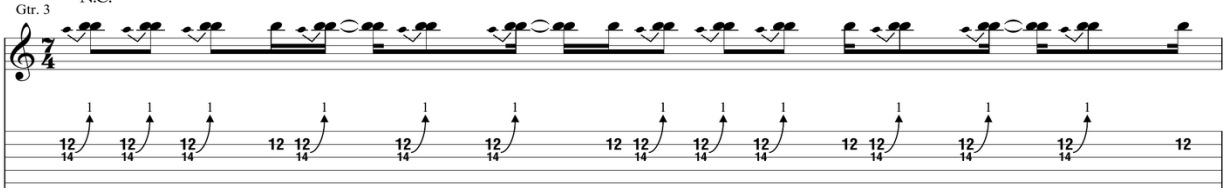

Gtr. 4
Gtr. 3
P.S.
Gtr. 1
w/ bar
slight P.M.
slight P.M.
1/4
Gtr. 2
slight P.M.
w/ bar
slight P.M.
Gtrs. 3 & 4
f
w/ bar
w/ bar
slight P.M.
*P.H.
(15ma)
w/ bar
w/ bar
slight P.M.
*Gtr. 3 only
Gtr. 4 tacet
E7
Em
Eb
Gtr. 2
w/ phaser
w/ bar
don't
pick
slack

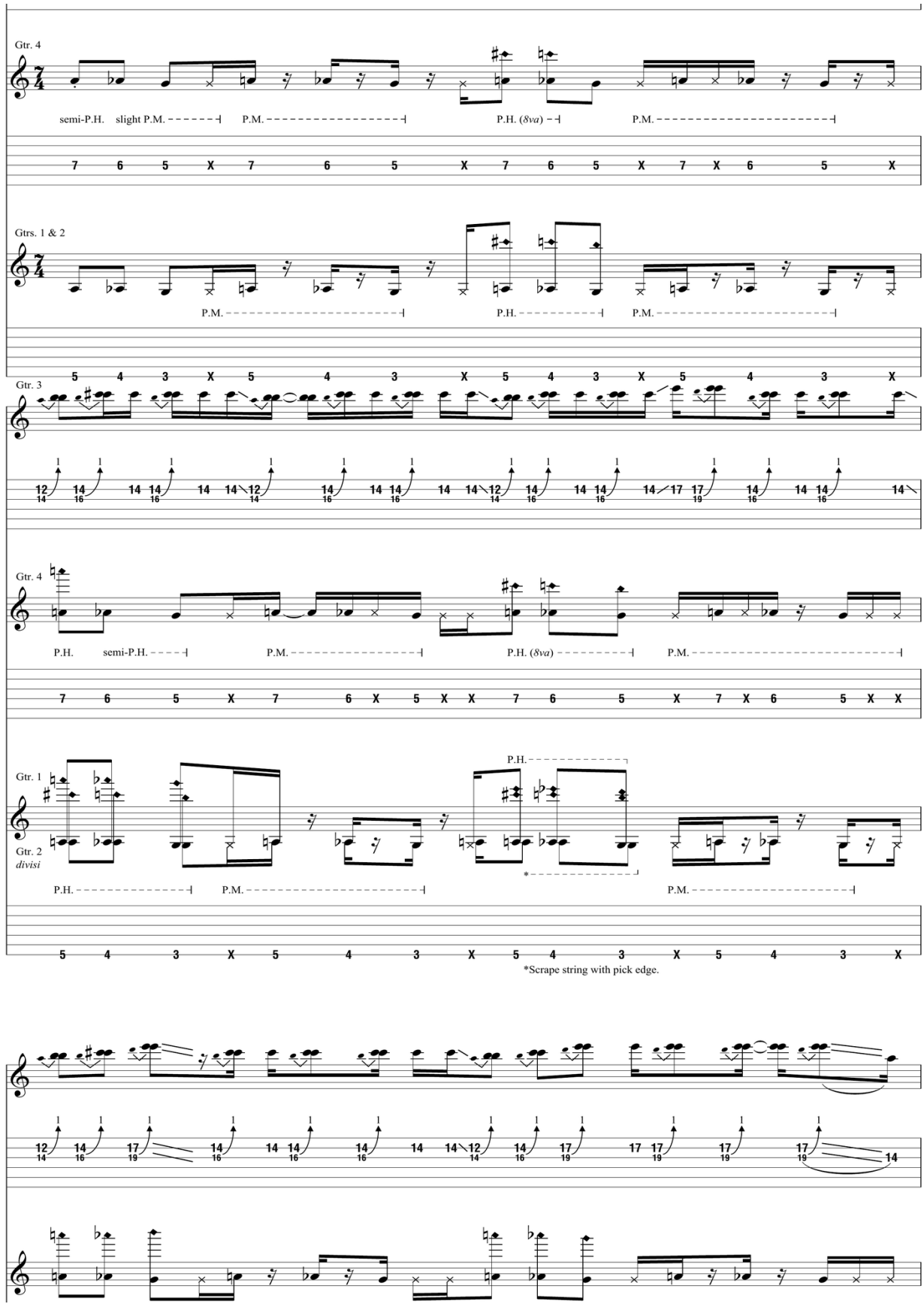


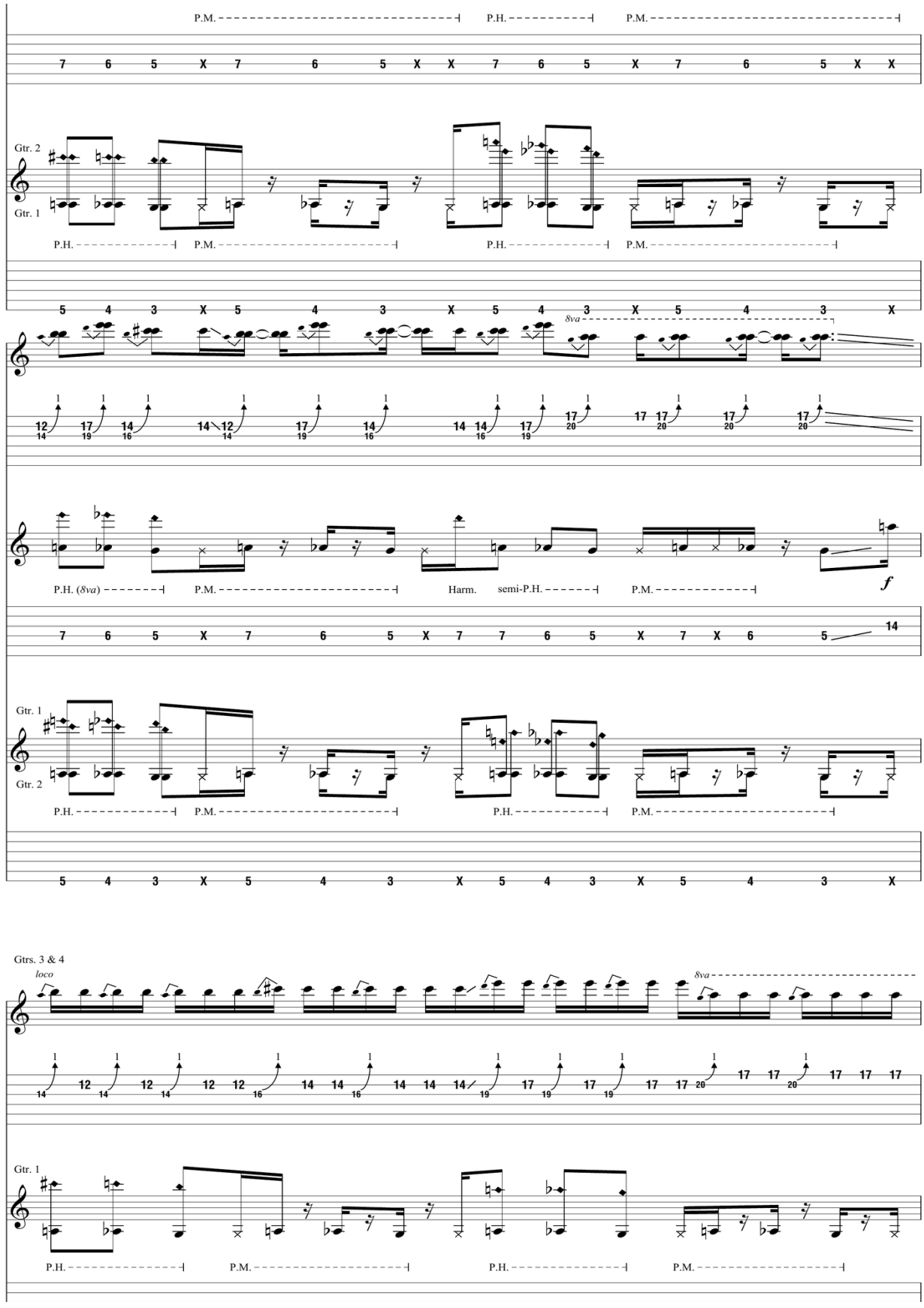
F

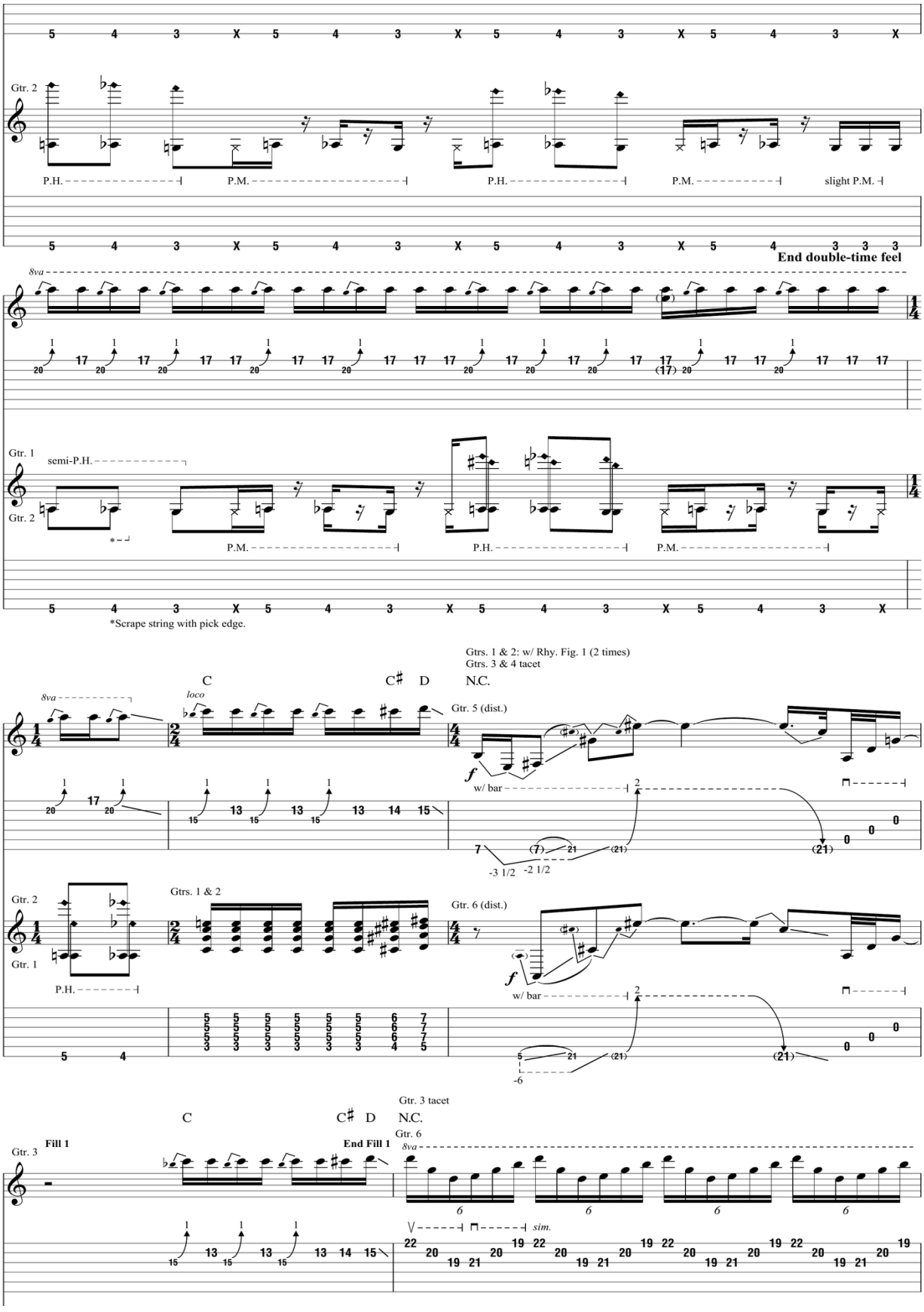
Double-time feel

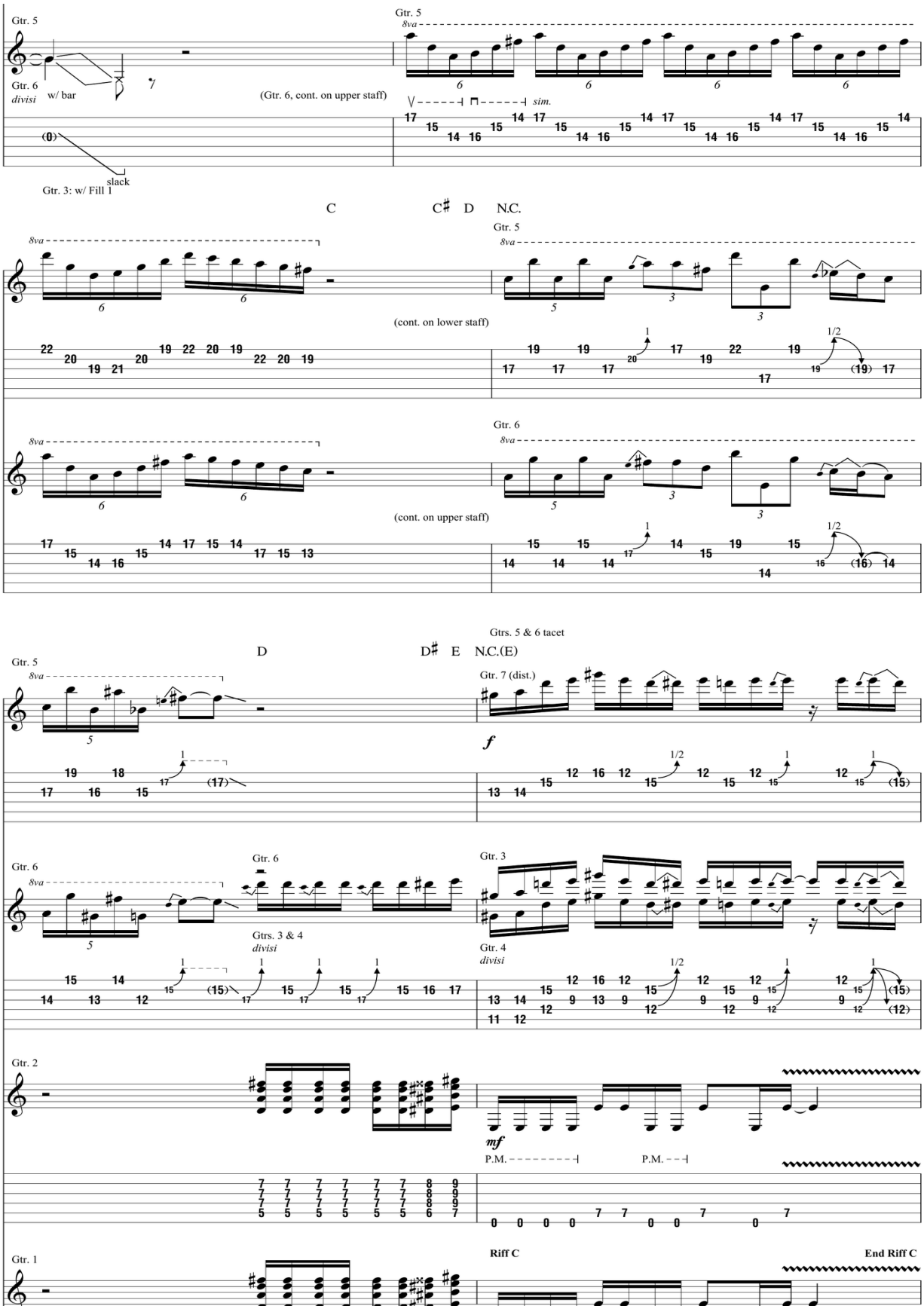
N.C.

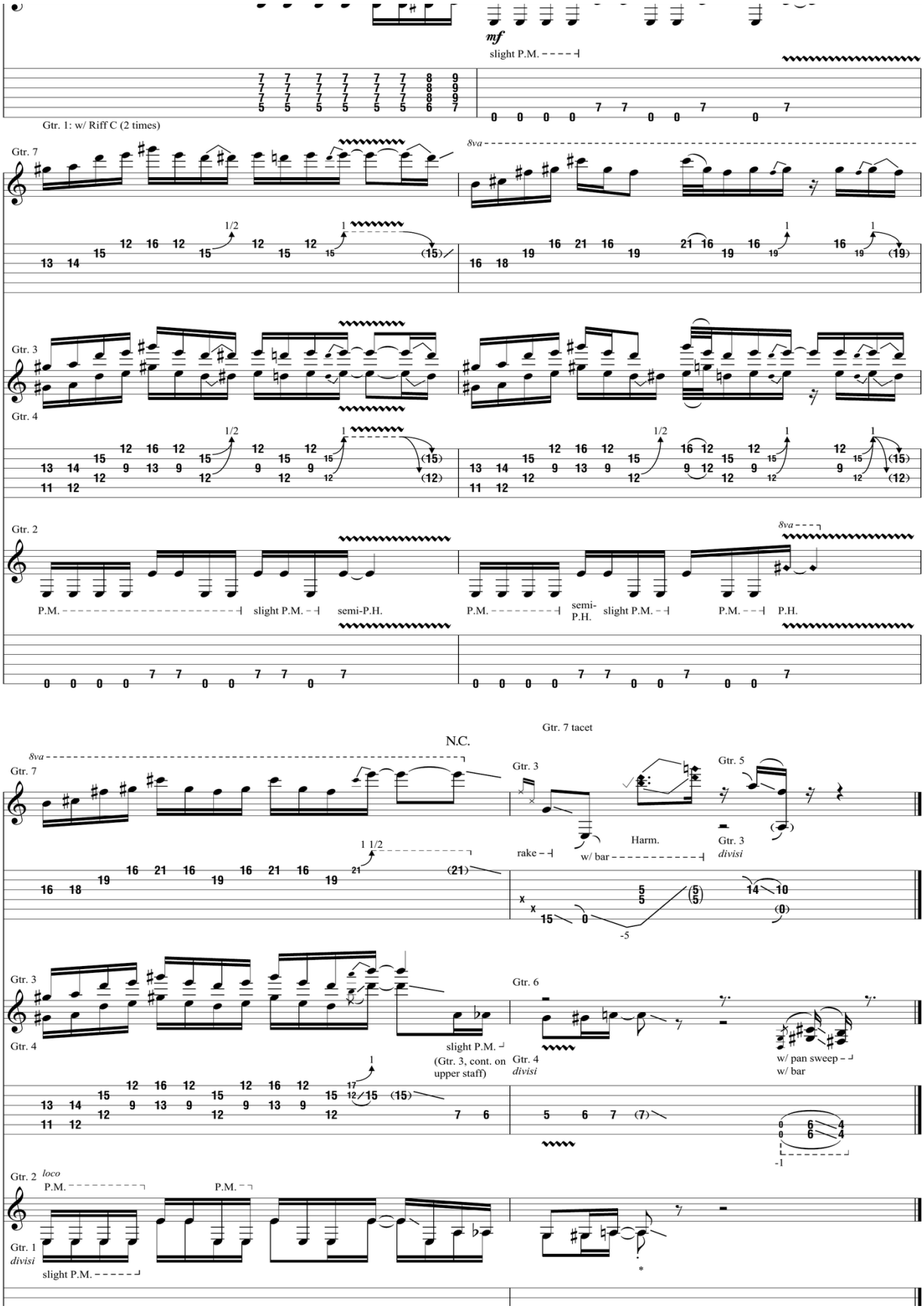


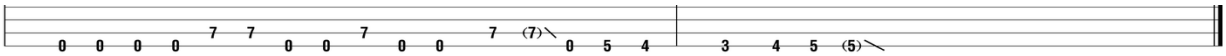

Gtr. 4
semi-P.H. slight P.M.
P.M.
P.H. (8va)
P.M.
Gtrs. 1 & 2
P.M.
P.H.
P.M.
Gtr. 3
Gtr. 4
P.H. semi-P.H.
P.M.
P.H. (8va)
P.M.
Gtr. 1
Gtr. 2
divisi
P.H.
P.H.
P.M.
P.M.
*Scrape string with pick edge.


P.M.
P.H.
P.M.
Gtr. 2
Gtr. 1
P.H.
P.M.
P.H.
P.M.
8va
P.H. (8va)
P.M.
Harm.
semi-P.H.
P.M.
f
Gtr. 1
Gtr. 2
P.H.
P.M.
P.H.
P.M.
Gtrs. 3 & 4
loco
8va
Gtr. 1
P.H.
P.M.
P.H.
P.M.


Gtr. 2
P.H.
P.M.
P.H.
P.M.
slight P.M.
End double-time feel
8va
Gtr. 1
Gtr. 2
semi-P.H.
P.M.
P.H.
P.M.
*Scrape string with pick edge.
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtrs. 3 & 4 tacet
C
C♯
D
N.C.
8va
loco
Gtr. 5 (dist.)
w/ bar
-3 1/2
-2 1/2
Gtr. 2
Gtr. 1
Gtrs. 1 & 2
Gtr. 6 (dist.)
P.H.
w/ bar
-6
Gtr. 3 tacet
C
C♯
D
N.C.
Gtr. 3
Fill 1
End Fill 1
Gtr. 6
8va
sim.


Gtr. 5
Gtr. 6
divisi
w/ bar
(Gtr. 6, cont. on upper staff)
Gtr. 5
8va
sim.
Gtr. 3: w/ Fill 1
slack
C
C♯
D
N.C.
8va
Gtr. 5
(cont. on lower staff)
8va
Gtr. 6
(cont. on upper staff)
Gtrs. 5 & 6 tacet
D
D♯
E
N.C.(E)
Gtr. 5
8va
Gtr. 7 (dist.)
f
Gtr. 6
8va
Gtr. 6
Gtrs. 3 & 4
divisi
Gtr. 3
Gtr. 4
divisi
Gtr. 2
mf
P.M.
P.M.
Gtr. 1
Riff C
End Riff C

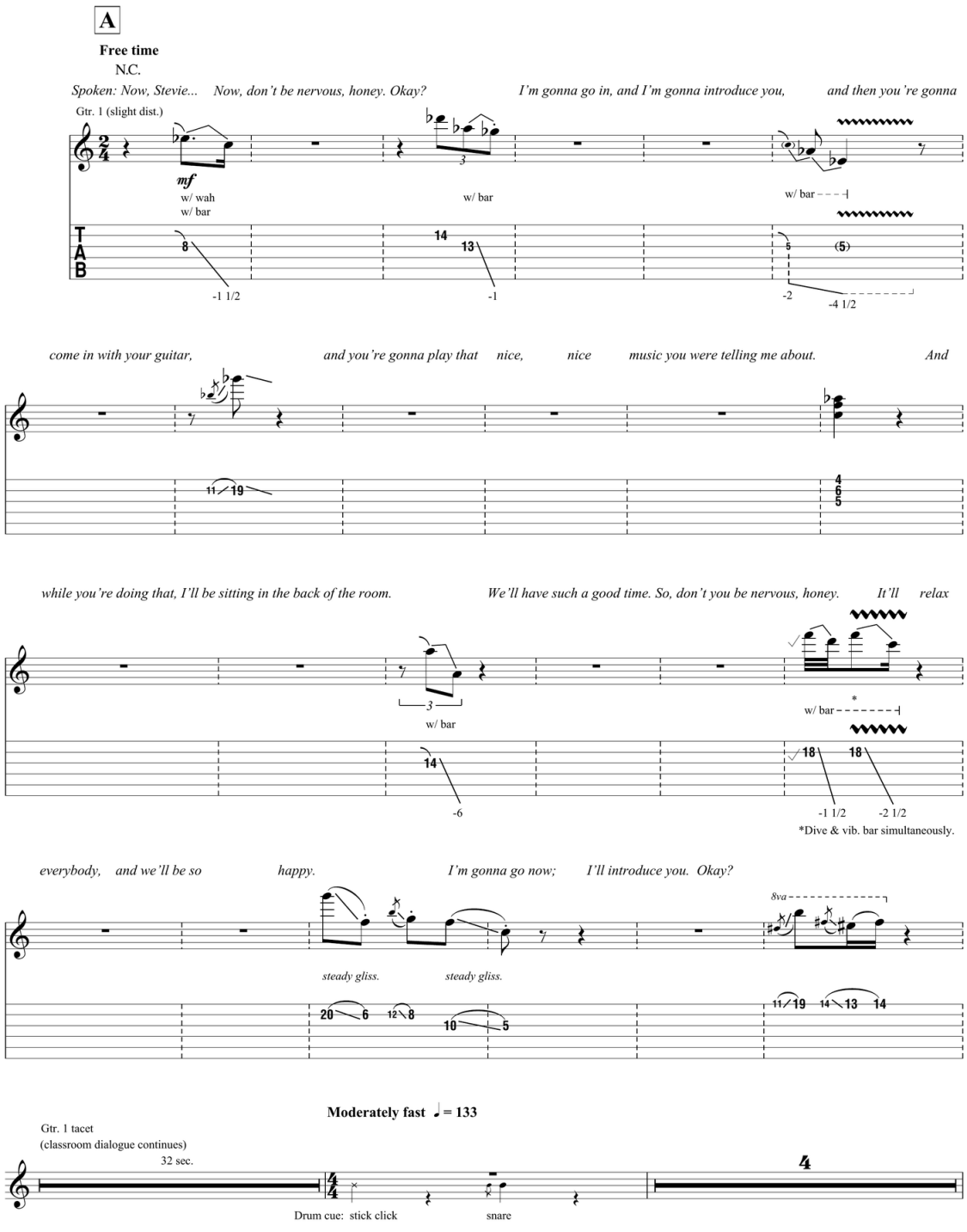

mf
slight P.M.
Gtr. 1: w/ Riff C (2 times)
Gtr. 7
8va
Gtr. 3
Gtr. 4
Gtr. 2
P.M.
slight P.M.
semi-P.H.
P.M.
semi-P.H.
slight P.M.
P.M.
P.H.
Gtr. 7 tacet
N.C.
8va
Gtr. 7
Gtr. 3
Gtr. 5
rake
w/ bar
Harm.
Gtr. 3
divisi
Gtr. 3
Gtr. 4
slight P.M.
(Gtr. 3, cont. on upper staff)
Gtr. 6
Gtr. 4
divisi
w/ pan sweep
w/ bar
Gtr. 2
loco
P.M.
P.M.
Gtr. 1
divisi
slight P.M.



*Slide pertains to Gtr. 2 only.

THE AUDIENCE IS LISTENING

By Steve Vai



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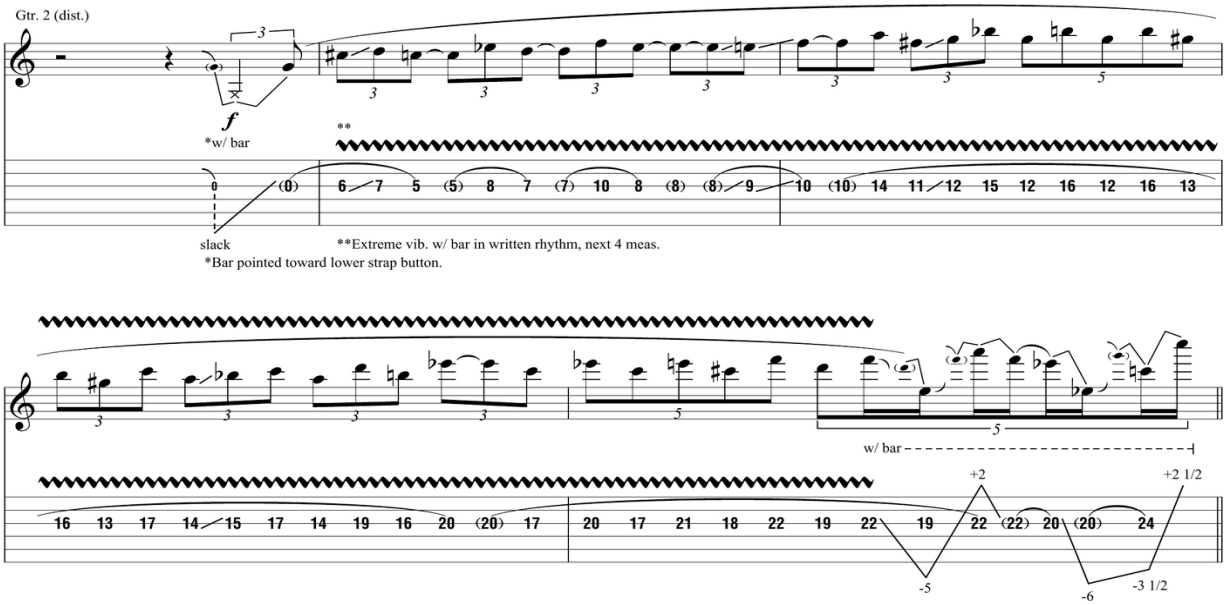


B

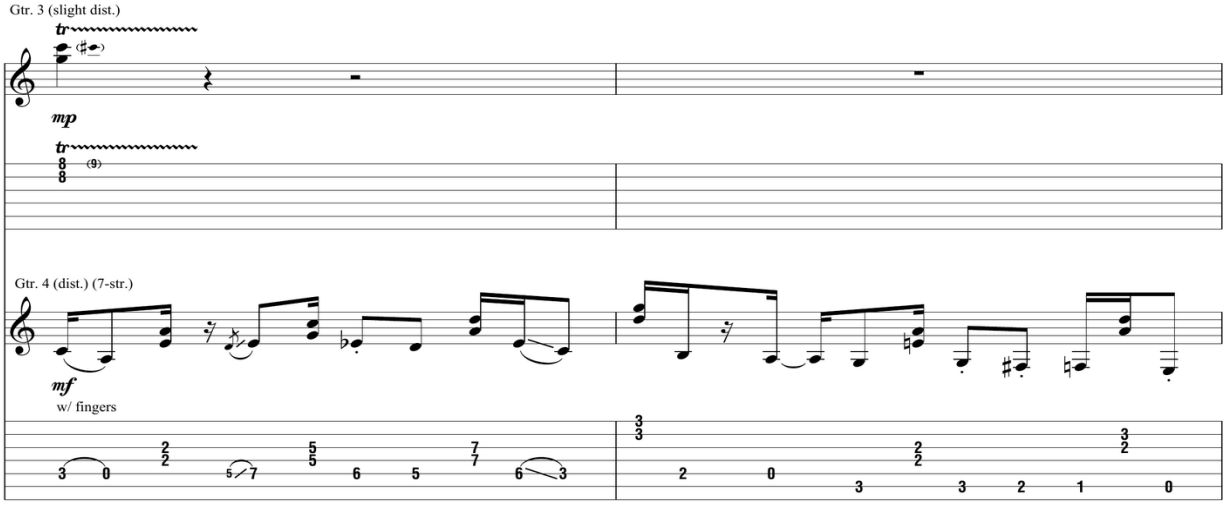
Double-time feel (=)

Gtr. 2 tacet

N.C.(Am)

Riff A

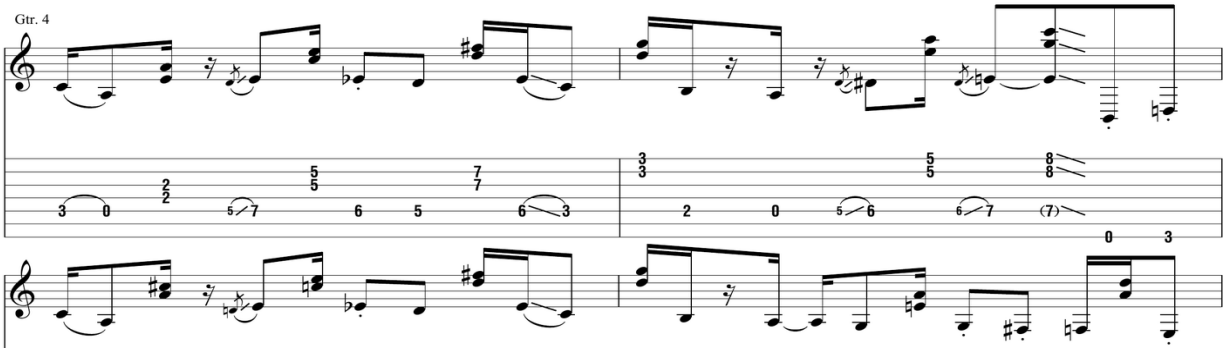
End Riff A

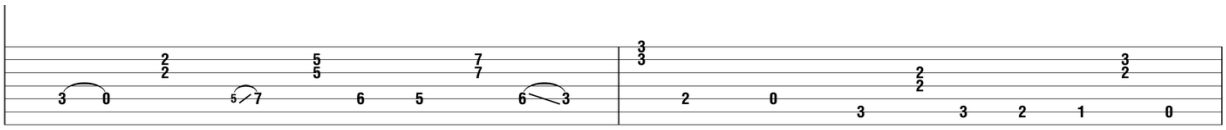


Gtr. 3: w/ Riff A (3 times)

Riff B

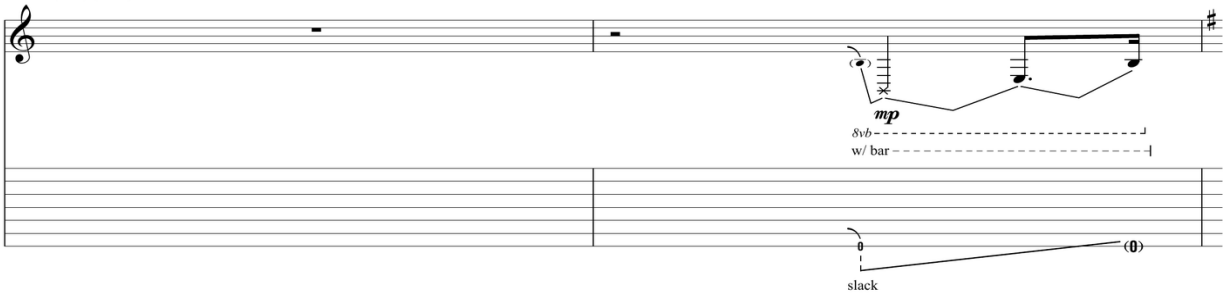
End Riff B





Gtr. 4: w/ Riff B

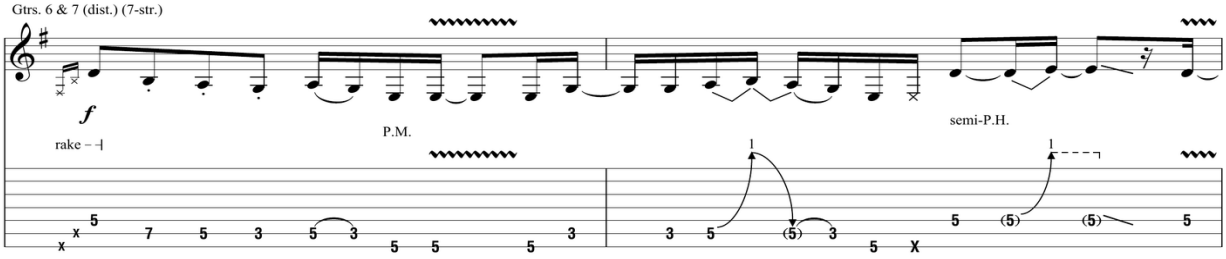
Gtr. 5 (dist.) (7-str.)



Gtr. 5 tacet

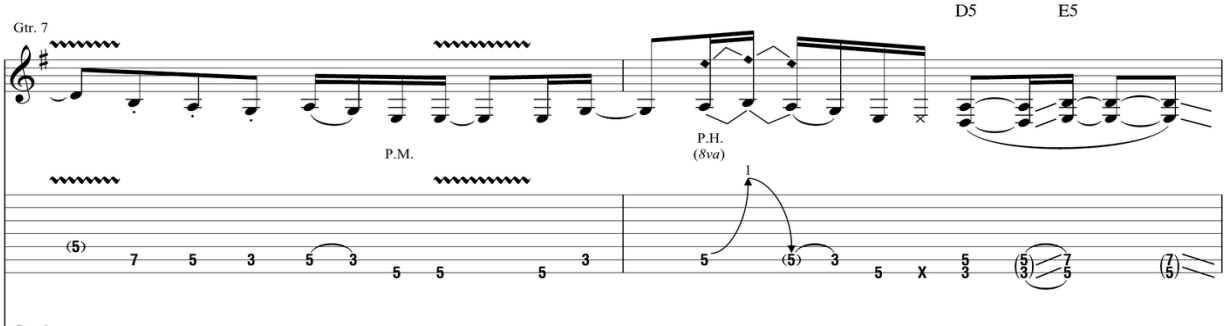
(Em)

Gtrs. 6 & 7 (dist.) (7-str.)

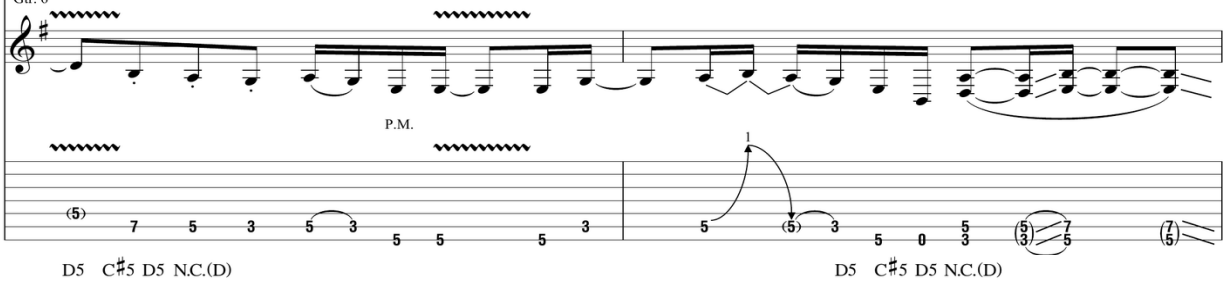


Gtr. 7

D5 E5



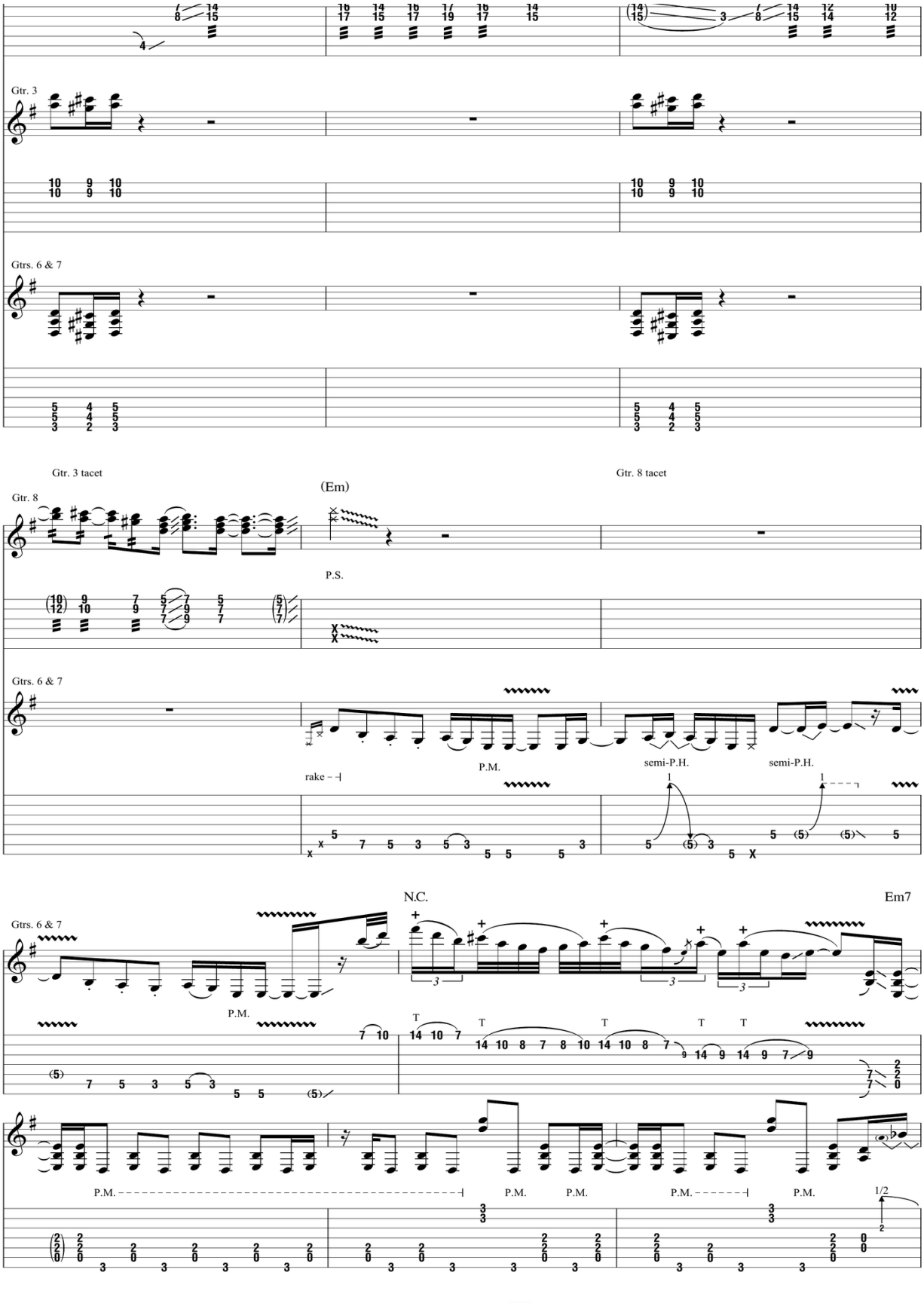
Gtr. 6

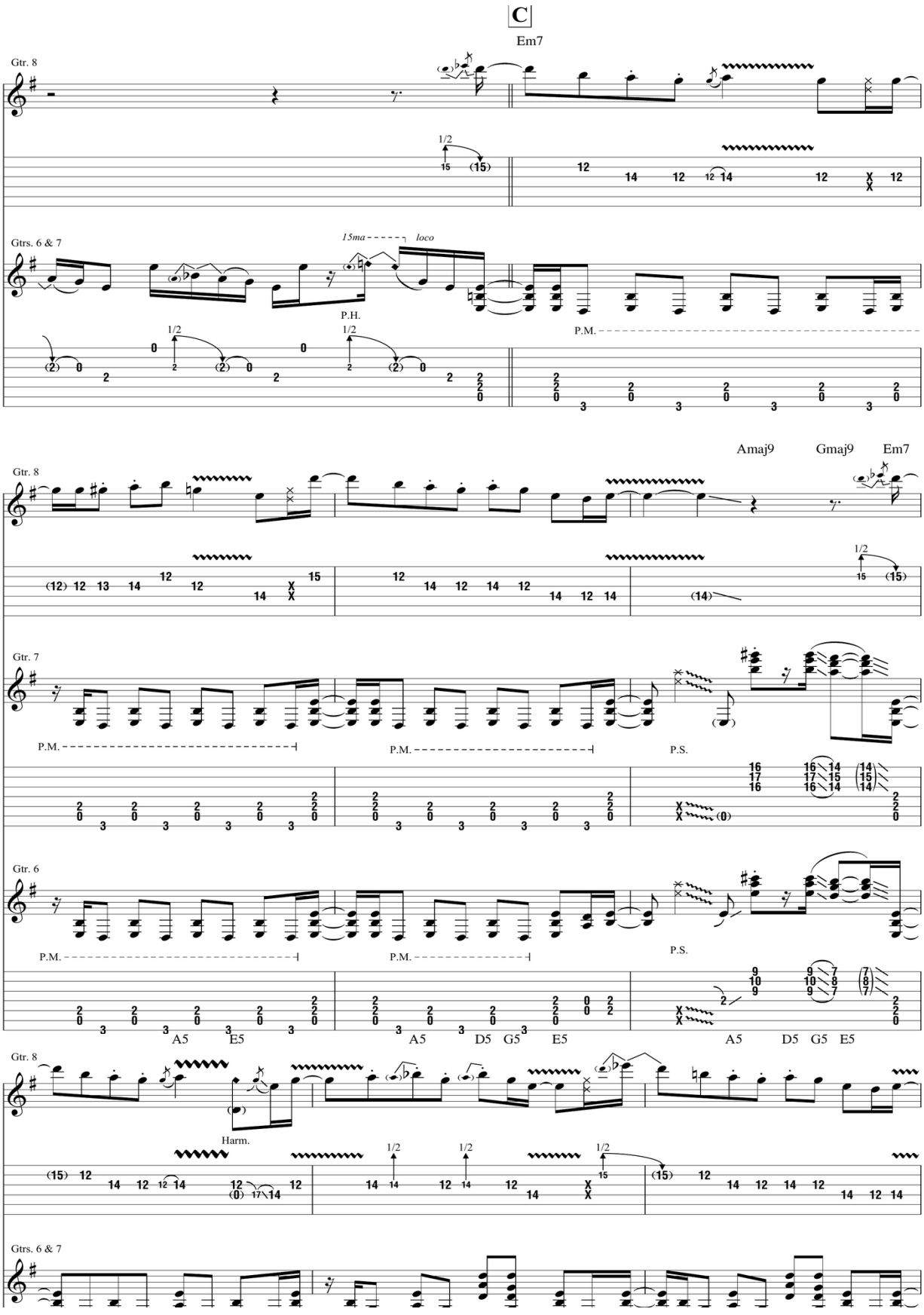


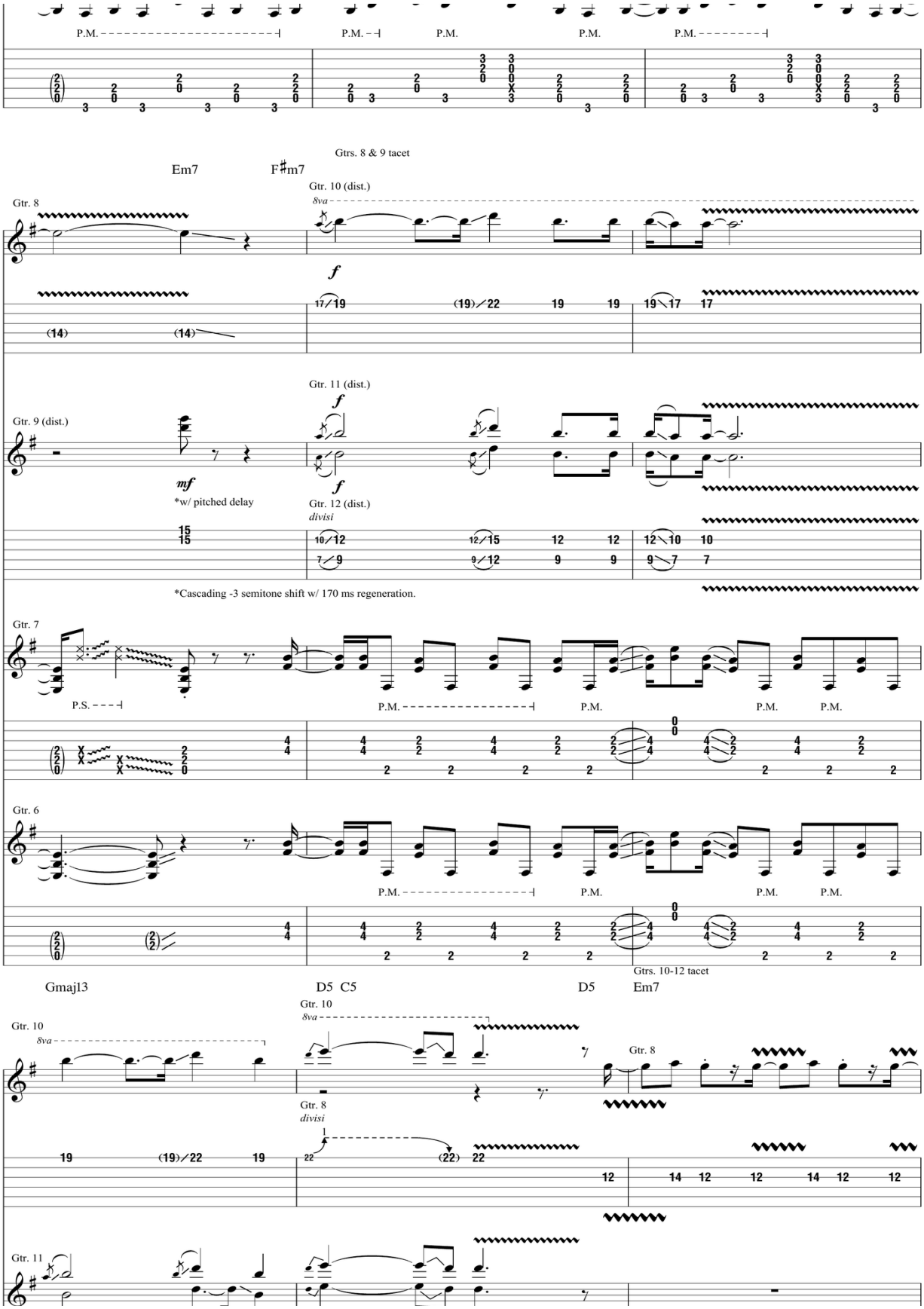
D5 C♯5 D5 N.C.(D)

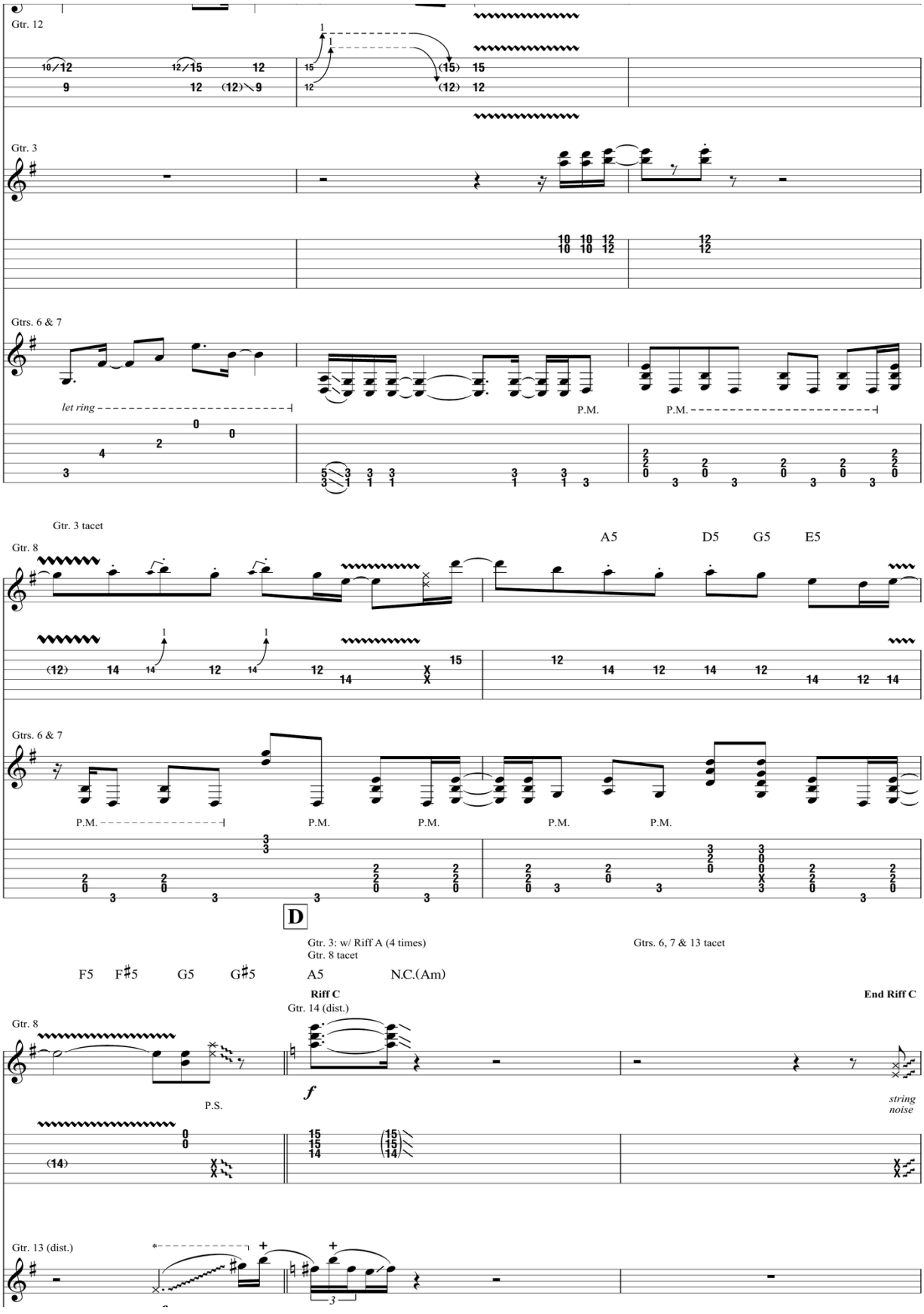
D5 C♯5 D5 N.C.(D)

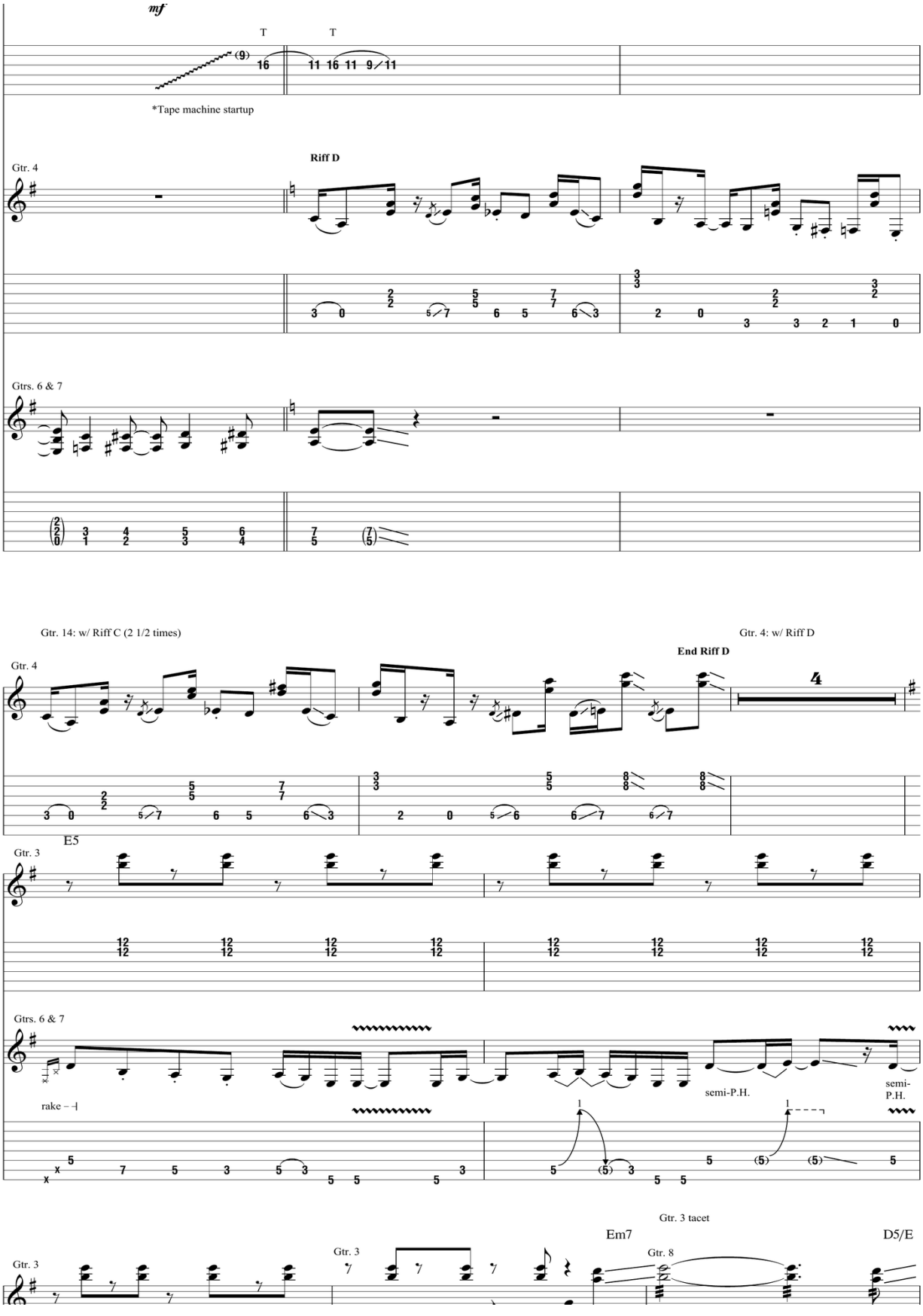
Gtr. 8 (dist.)

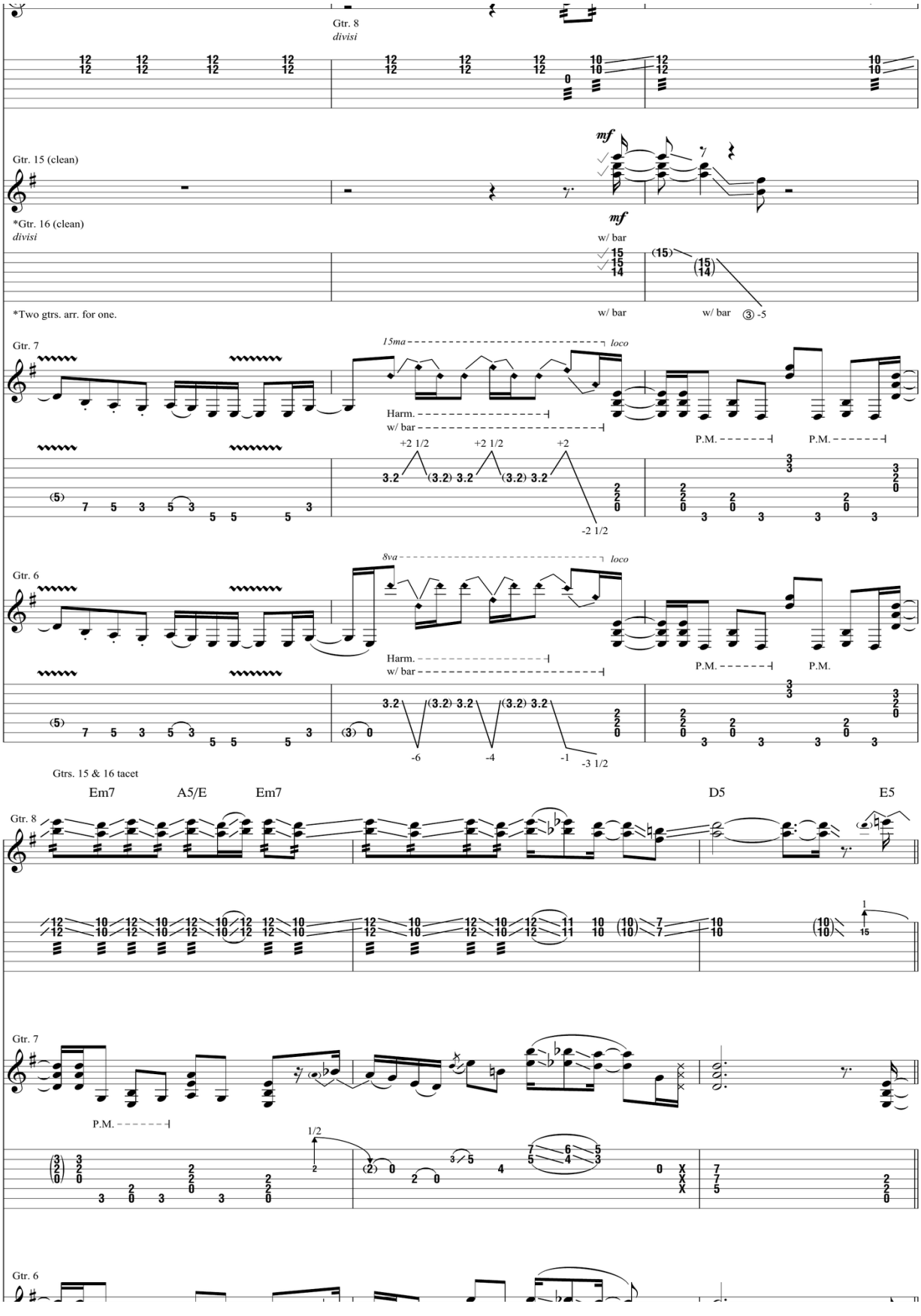

Gtr. 3
Gtrs. 6 & 7
Gtr. 3 tacet
Gtr. 8 tacet
(Em)
Gtr. 8
P.S.
Gtrs. 6 & 7
P.M.
semi-P.H.
semi-P.H.
rake
N.C.
Em7
Gtrs. 6 & 7
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
1/2

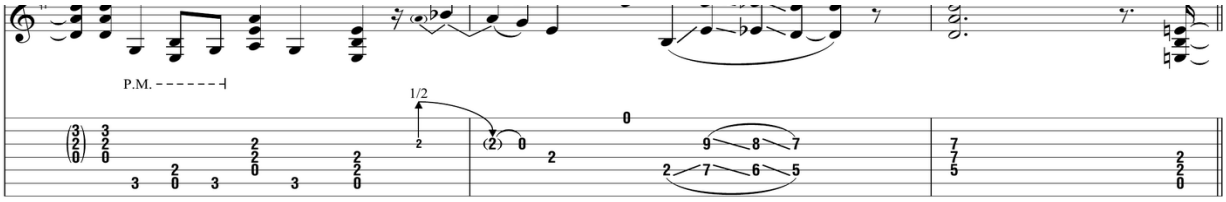

C
Em7
Gtr. 8
Gtrs. 6 & 7
15ma
loco
P.H.
P.M.
1/2
Amaj9
Gmaj9
Em7
Gtr. 7
Gtr. 6
P.S.
A5
E5
D5
G5
Harm.


P.M.
P.M.
P.M.
P.M.
P.M.
Gtrs. 8 & 9 tacet
Em7
F♯m7
Gtr. 8
Gtr. 10 (dist.)
8va
f
17 19
(19) 22
19
19
19 17
17
(14)
(14)
Gtr. 11 (dist.)
f
Gtr. 9 (dist.)
mf
*w/ pitched delay
f
Gtr. 12 (dist.)
divisi
15
15
10 12
7 9
12 15
9 12
12
9
12
9
12 10
9 7
10
7
*Cascading -3 semitone shift w/ 170 ms regeneration.
Gtr. 7
P.S.
P.M.
P.M.
P.M.
P.M.
Gtr. 6
P.M.
P.M.
P.M.
P.M.
Gtrs. 10-12 tacet
Gmaj13
D5
C5
D5
Em7
Gtr. 10
8va
Gtr. 10
8va
Gtr. 8
Gtr. 8
divisi
1
19
(19) 22
19
22
(22)
22
12
14
12
12
14
12
12
Gtr. 11

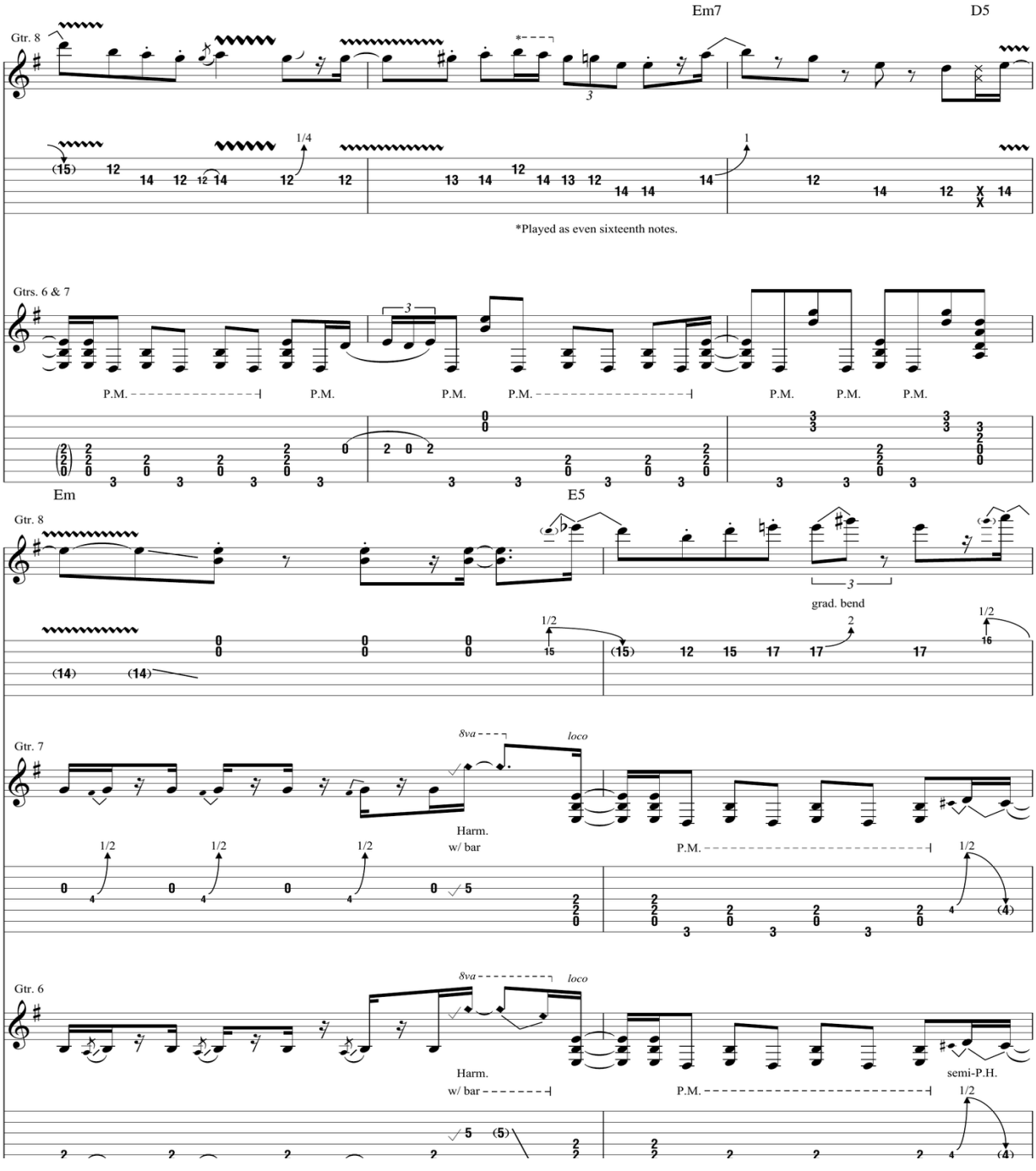

Gtr. 12
Gtr. 3
Gtrs. 6 & 7
let ring
P.M.
P.M.
Gtr. 3 tacet
Gtr. 8
A5
D5
G5
E5
Gtrs. 6 & 7
P.M.
P.M.
P.M.
P.M.
P.M.
D
Gtr. 3: w/ Riff A (4 times)
Gtr. 8 tacet
Gtrs. 6, 7 & 13 tacet
F5
F♯5
G5
G♯5
A5
N.C.(Am)
Riff C
Gtr. 14 (dist.)
End Riff C
Gtr. 8
P.S.
f
string noise
Gtr. 13 (dist.)

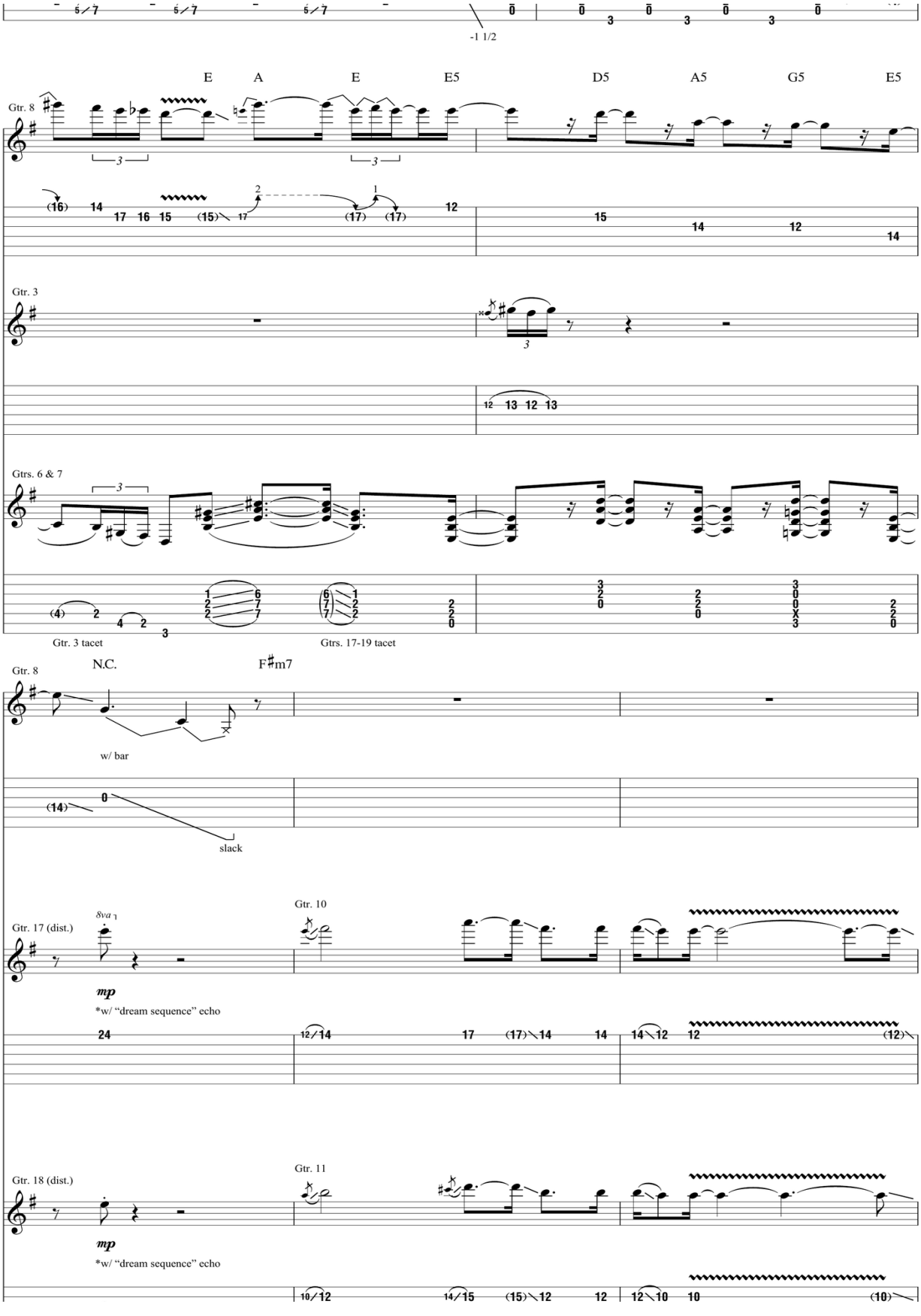

mf
T
T
*Tape machine startup
Riff D
Gtr. 4
Gtrs. 6 & 7
Gtr. 14: w/ Riff C (2 1/2 times)
Gtr. 4: w/ Riff D
End Riff D
Gtr. 4
E5
Gtr. 3
Gtrs. 6 & 7
rake
semi-P.H.
semi-P.H.
Gtr. 3 tacet
Em7
D5/E
Gtr. 3
Gtr. 3
Gtr. 8

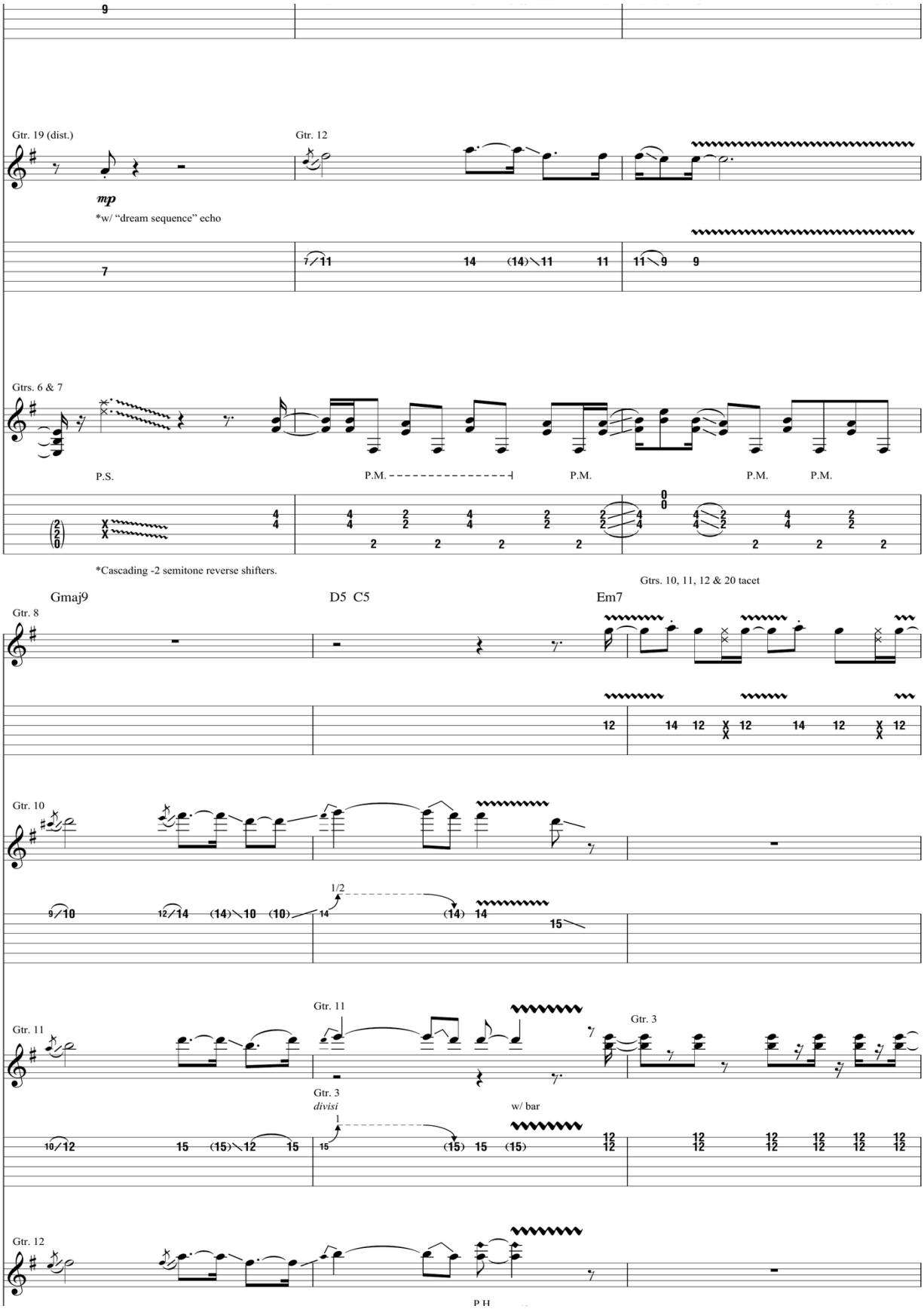

Gtr. 8
divisi
Gtr. 15 (clean)
mf
*Gtr. 16 (clean)
divisi
mf
w/ bar
*Two gtrs. arr. for one.
w/ bar
w/ bar
③ -5
Gtr. 7
15ma
loco
Harm.
w/ bar
+2 1/2
+2 1/2
+2
-2 1/2
P.M.
P.M.
Gtr. 6
8va
loco
Harm.
w/ bar
P.M.
P.M.
-6
-4
-1
-3 1/2
Gtrs. 15 & 16 tacet
Em7
A5/E
Em7
D5
E5
Gtr. 8
Gtr. 7
P.M.
1/2
Gtr. 6

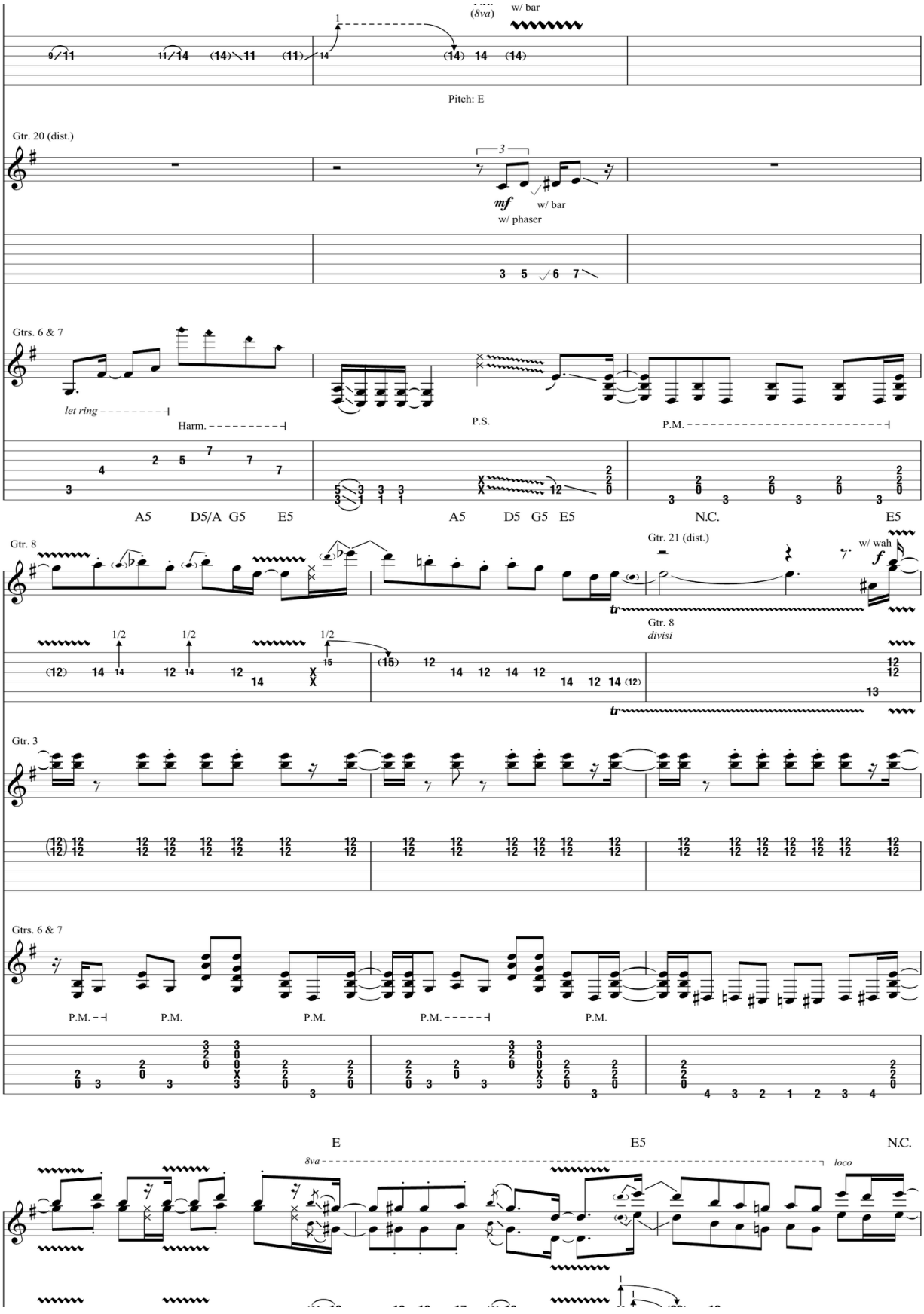

P.M.
1/2

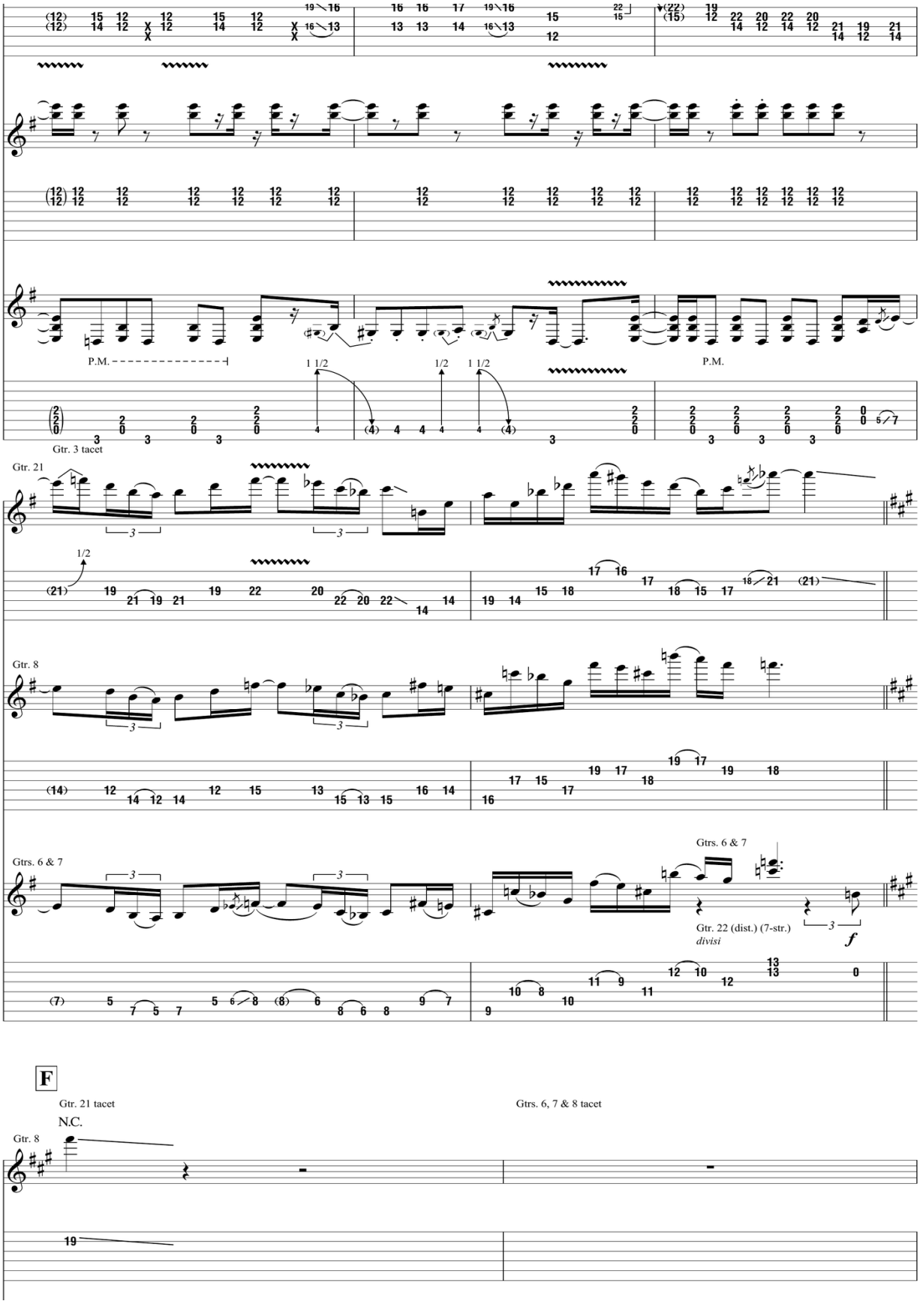
E

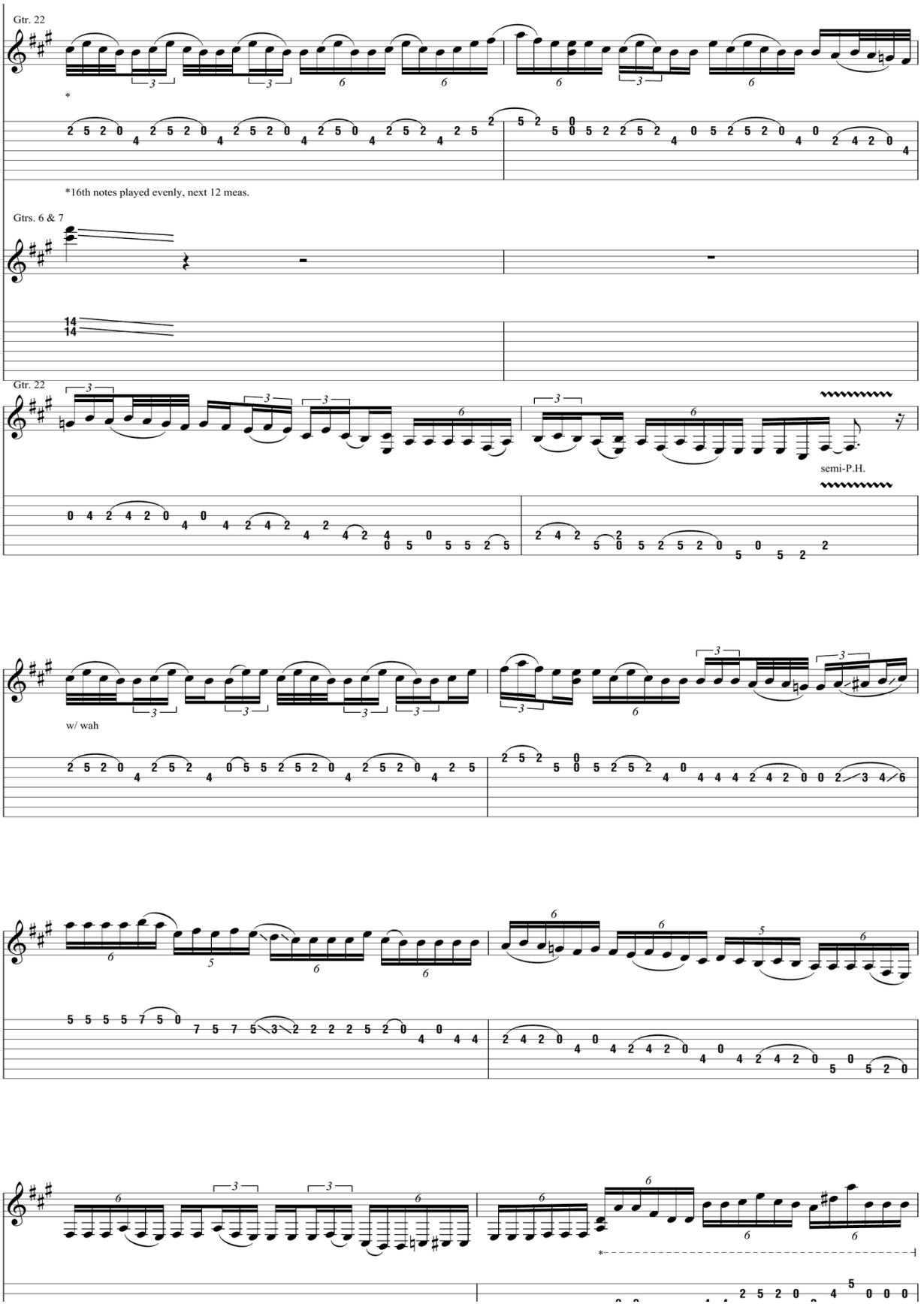

Em7
D5
Gtr. 8
1/4
1
*Played as even sixteenth notes.
Gtrs. 6 & 7
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
Em
E5
Gtr. 8
grad. bend
1/2
Gtr. 7
8va
loco
Harm.
w/ bar
1/2
1/2
1/2
P.M.
1/2
Gtr. 6
8va
loco
Harm.
w/ bar
P.M.
semi-P.H.
1/2

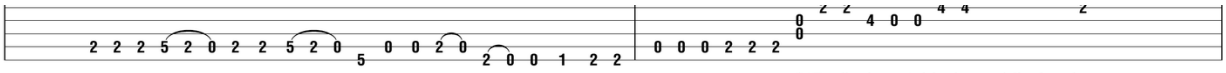

-1 1/2
E
A
E
E5
D5
A5
G5
E5
Gtr. 8
Gtr. 3
Gtrs. 6 & 7
Gtr. 3 tacet
Gtrs. 17-19 tacet
N.C.
F♯m7
Gtr. 8
w/ bar
slack
Gtr. 10
Gtr. 17 (dist.)
8va
mp
*w/ “dream sequence” echo
Gtr. 11
Gtr. 18 (dist.)
mp
*w/ “dream sequence” echo


Gtr. 19 (dist.)
Gtr. 12
mp
*w/ "dream sequence" echo
Gtrs. 6 & 7
P.S.
P.M.
P.M.
P.M.
P.M.
*Cascading -2 semitone reverse shifters.
Gtrs. 10, 11, 12 & 20 tacet
Gmaj9
D5 C5
Em7
Gtr. 8
Gtr. 10
1/2
Gtr. 11
Gtr. 11
Gtr. 3
Gtr. 3
divisi
w/ bar
Gtr. 12
P.H.

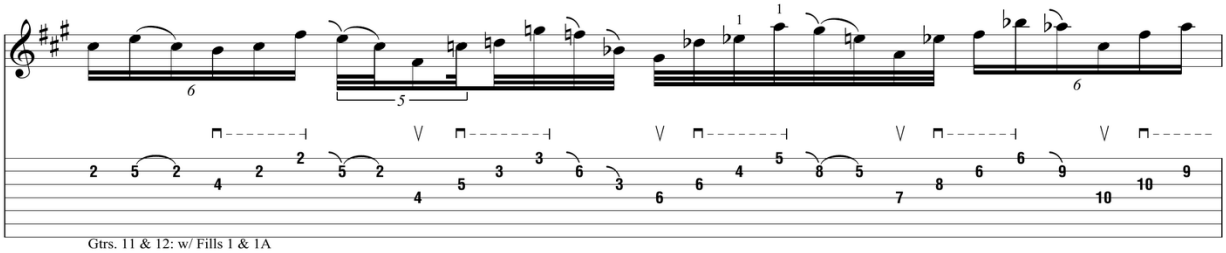

(8va)
w/ bar
Pitch: E
Gtr. 20 (dist.)
mf
w/ bar
w/ phaser
Gtrs. 6 & 7
let ring
Harm.
P.S.
P.M.
A5 D5/A G5 E5 A5 D5 G5 E5 N.C. E5
Gtr. 8
Gtr. 21 (dist.)
w/ wah
f
Gtr. 8
divisi
Gtr. 3
Gtrs. 6 & 7
P.M.
E E5 N.C.
8va
loco


P.M.
1 1/2
1/2
1 1/2
P.M.
Gtr. 3 tacet
Gtr. 21
1/2
Gtr. 8
Gtrs. 6 & 7
Gtrs. 6 & 7
Gtr. 22 (dist.) (7-str.)
divisi
f
F
Gtr. 21 tacet
N.C.
Gtr. 8
Gtrs. 6, 7 & 8 tacet

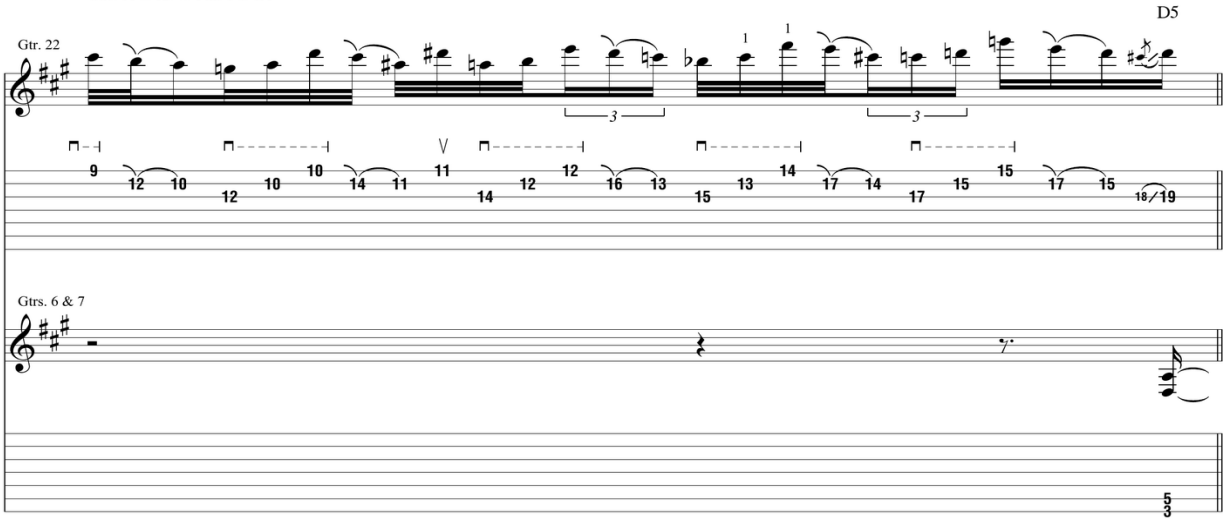

Gtr. 22
*
*16th notes played evenly, next 12 meas.
Gtrs. 6 & 7
Gtr. 22
semi-P.H.
w/ wah



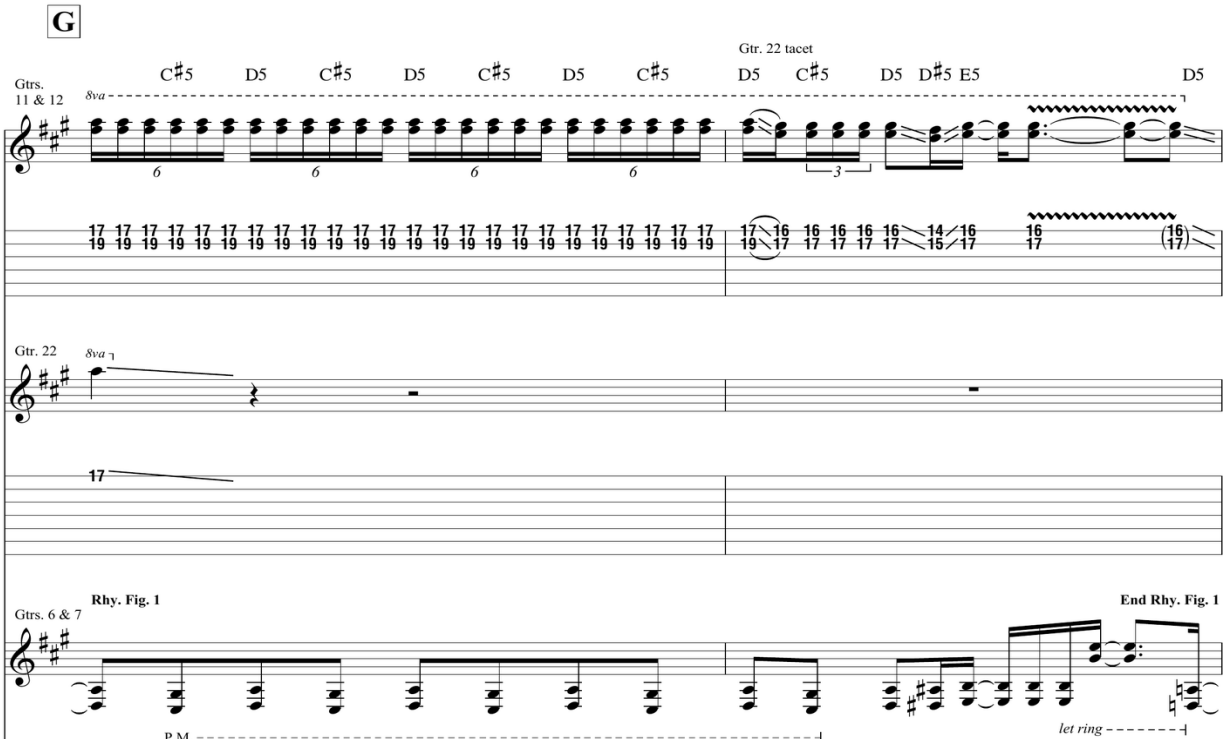
* “Bow” strings w/ pick edge, partially obscuring notes.

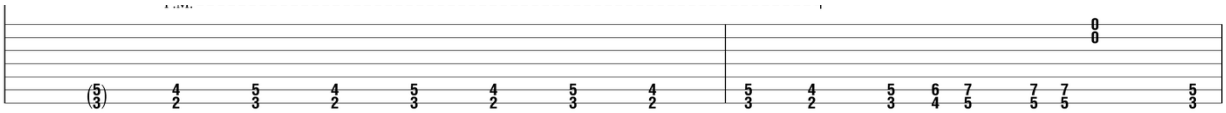


Gtrs. 11 & 12: w/ Fills 1 & 1A



G





Fill 1

Gtr. 11

steady gliss.

Fill 1A

Gtr. 12

steady gliss.

Gtrs. 6 & 7: w/ Rhy. Fig. 1 (2 times)

Gtrs. 11 & 12

loco

C♯5 D5 C♯5 D5 C♯5 D5 C♯5 D5 C♯5 D5 D♯5 E5 D5

semi-P.H. semi-P.H.

Gtr. 12

Gtr. 11

divisi

grad. bend

P.H. (*15ma*)

Gtrs. 11 & 12

*semi-P.H. w/ bar

*Gtr. 11 only.

Half-time feel (♫ = ♫)

C♯5 D5 C♯5 D5 C♯5 D5 C5 D5

Gtr. 12

Gtr. 10

Gtr. 12

divisi

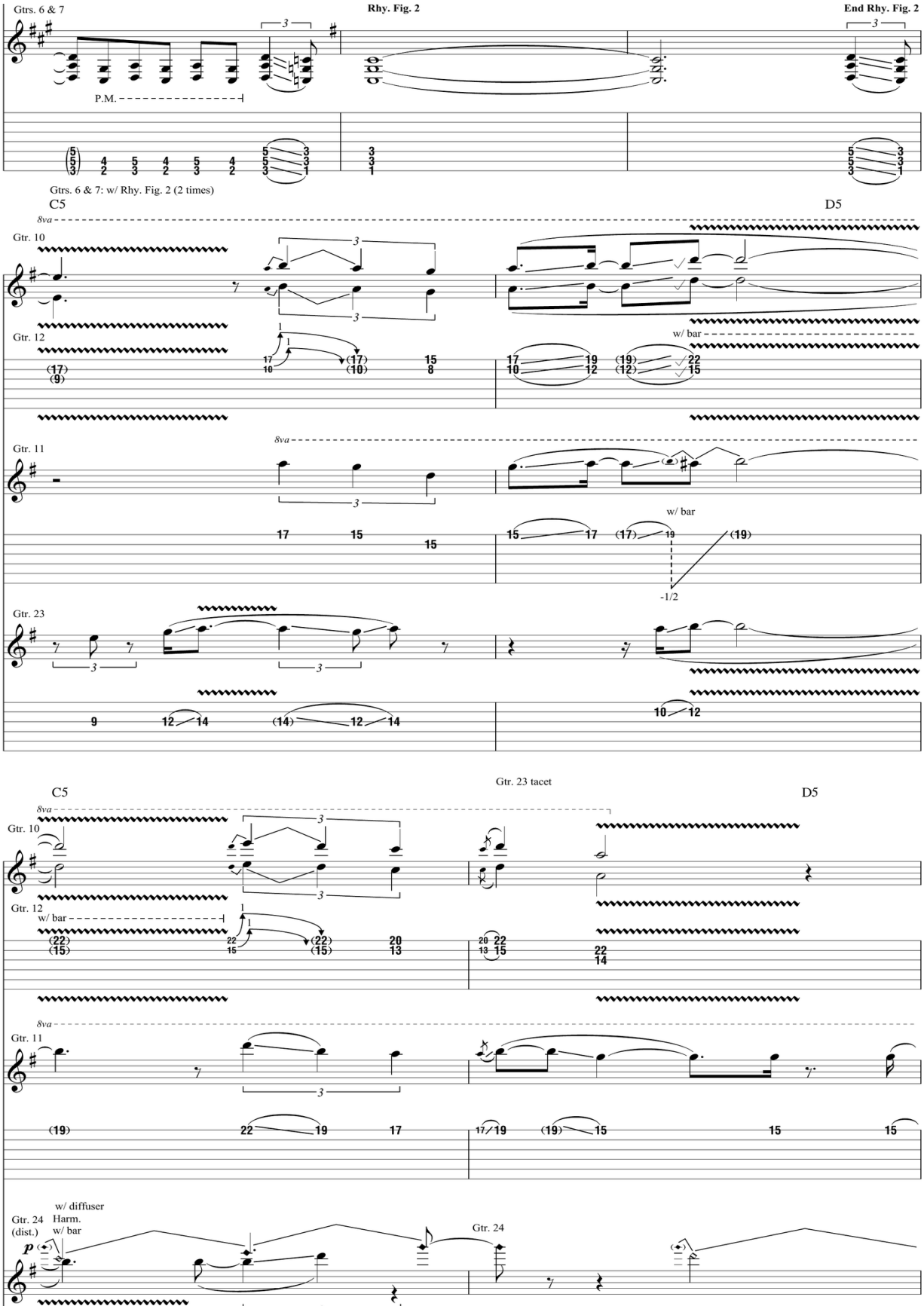
8va

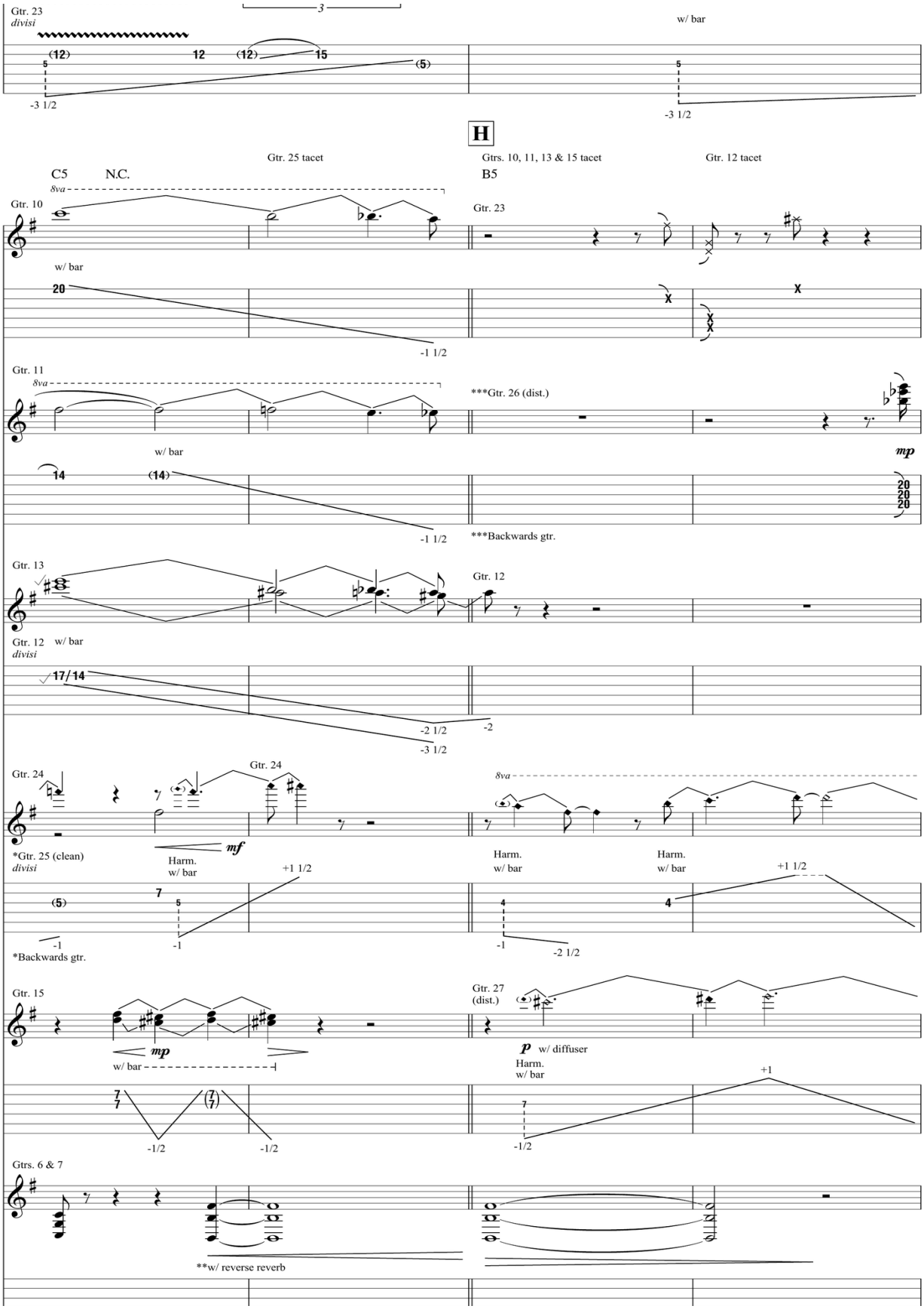
Gtr. 11

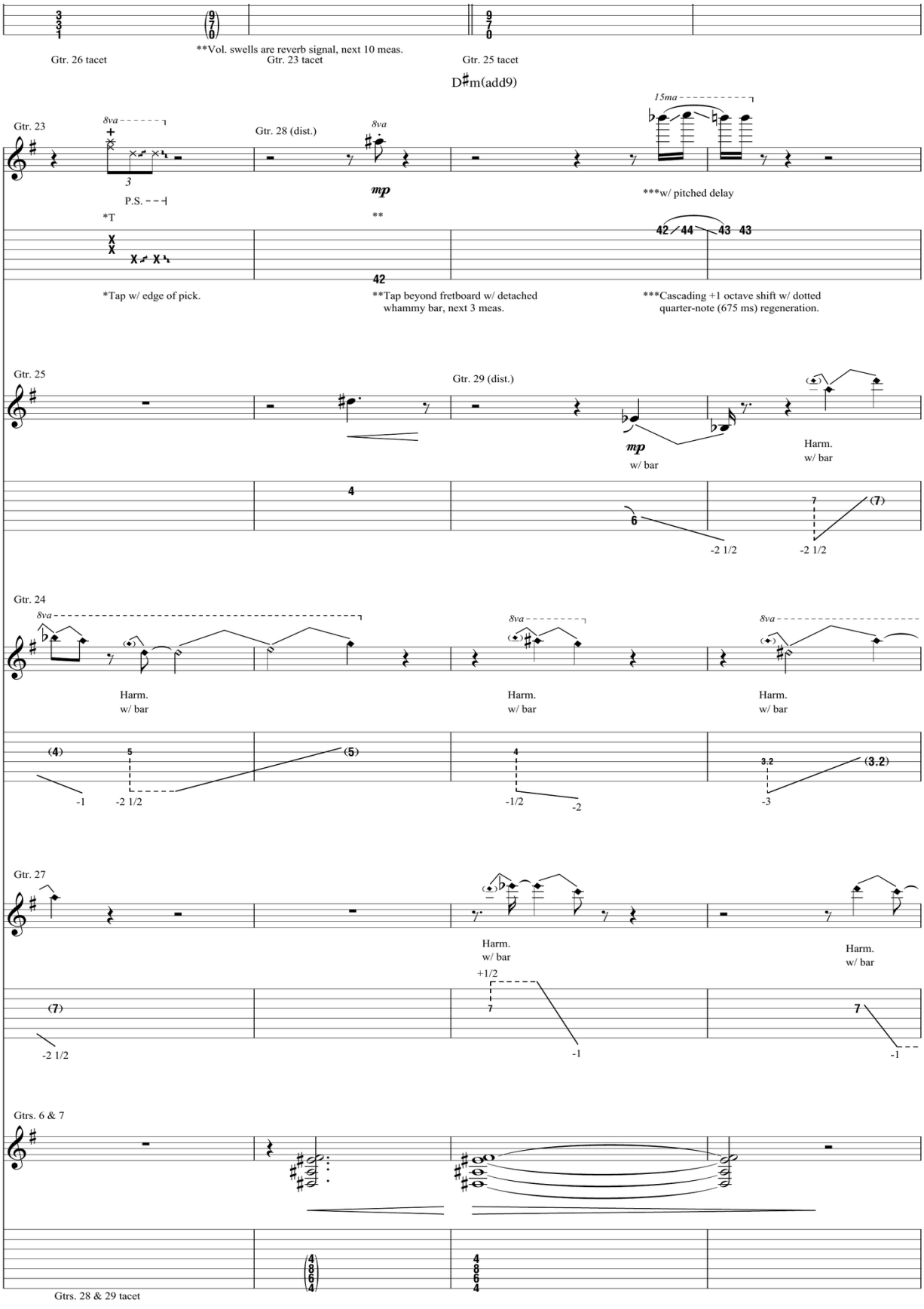
†Gtr. 23 (dist.)

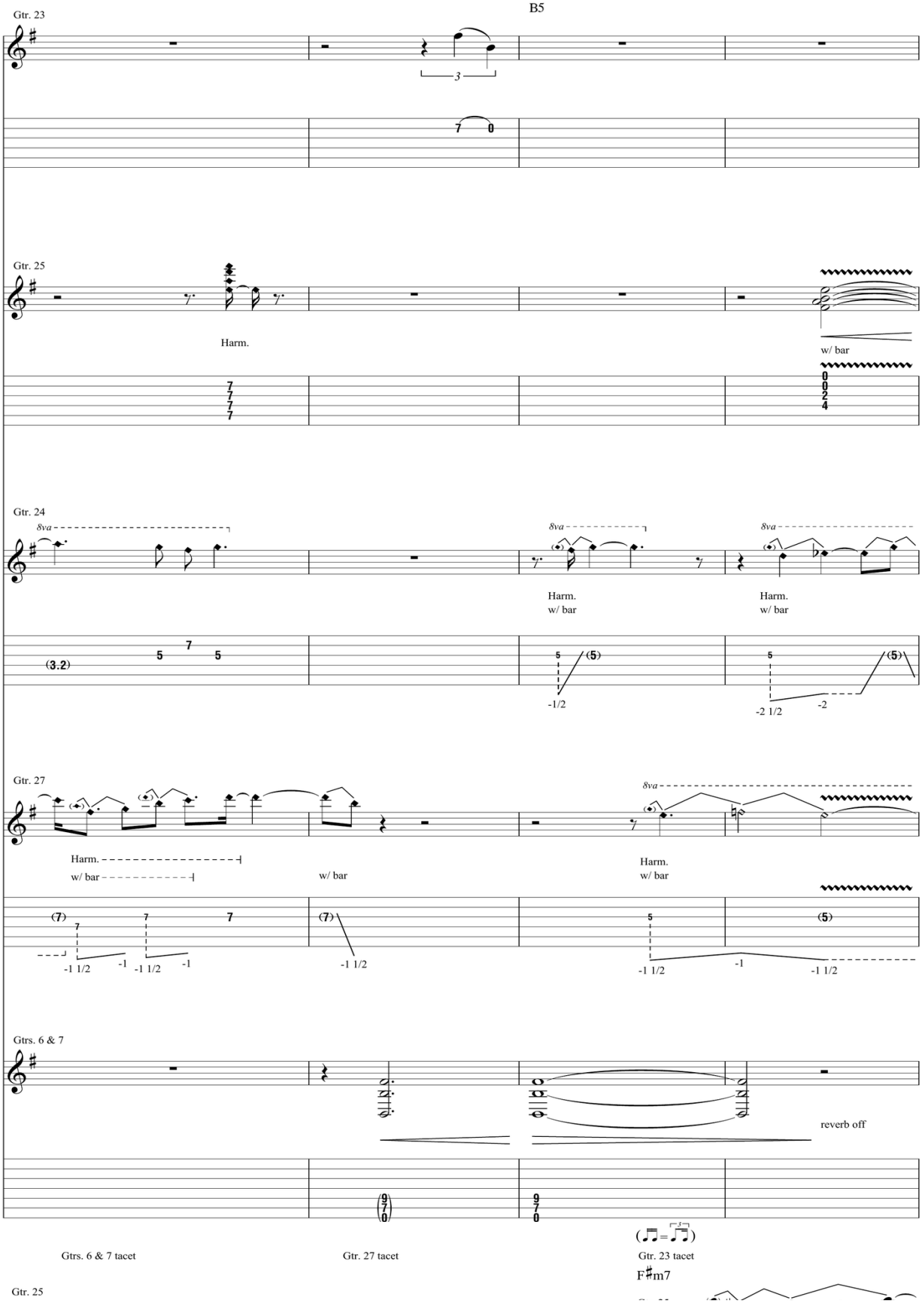
mf

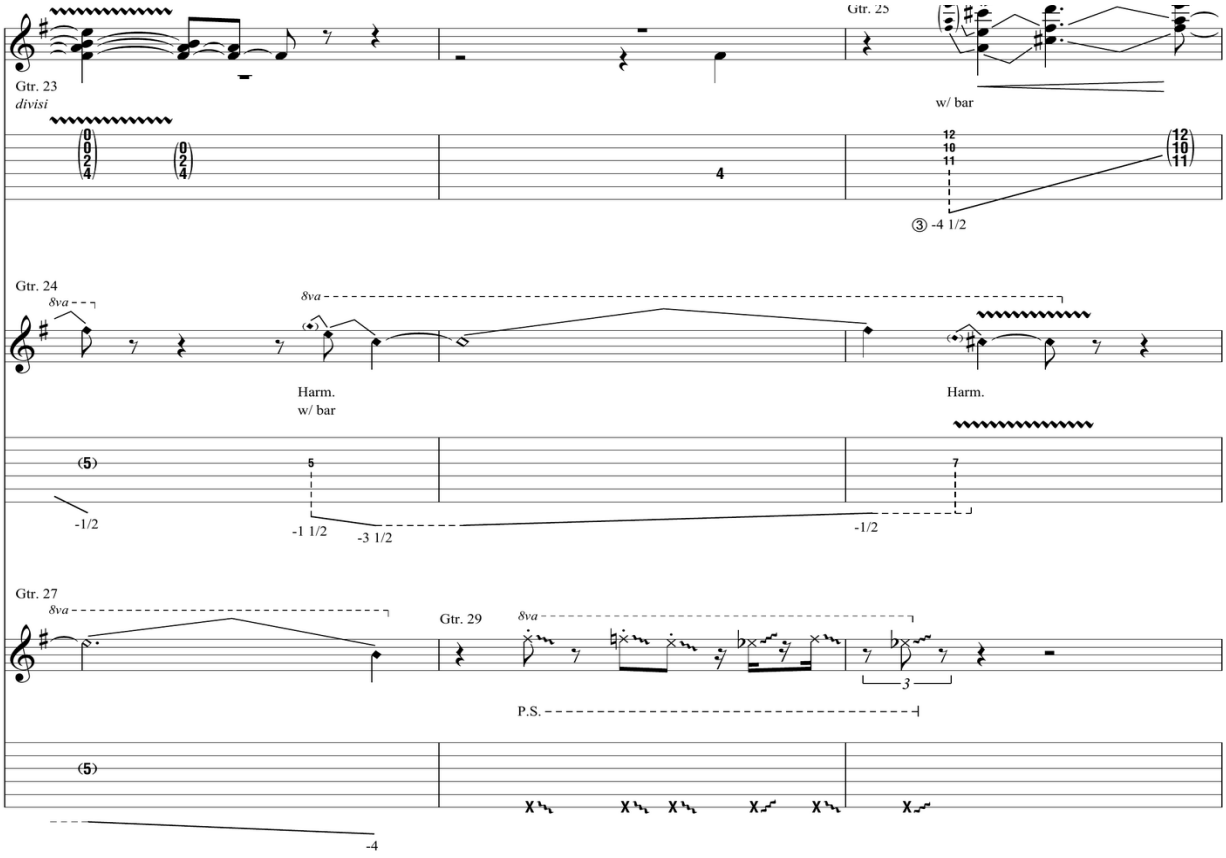
†Backwards gtr.

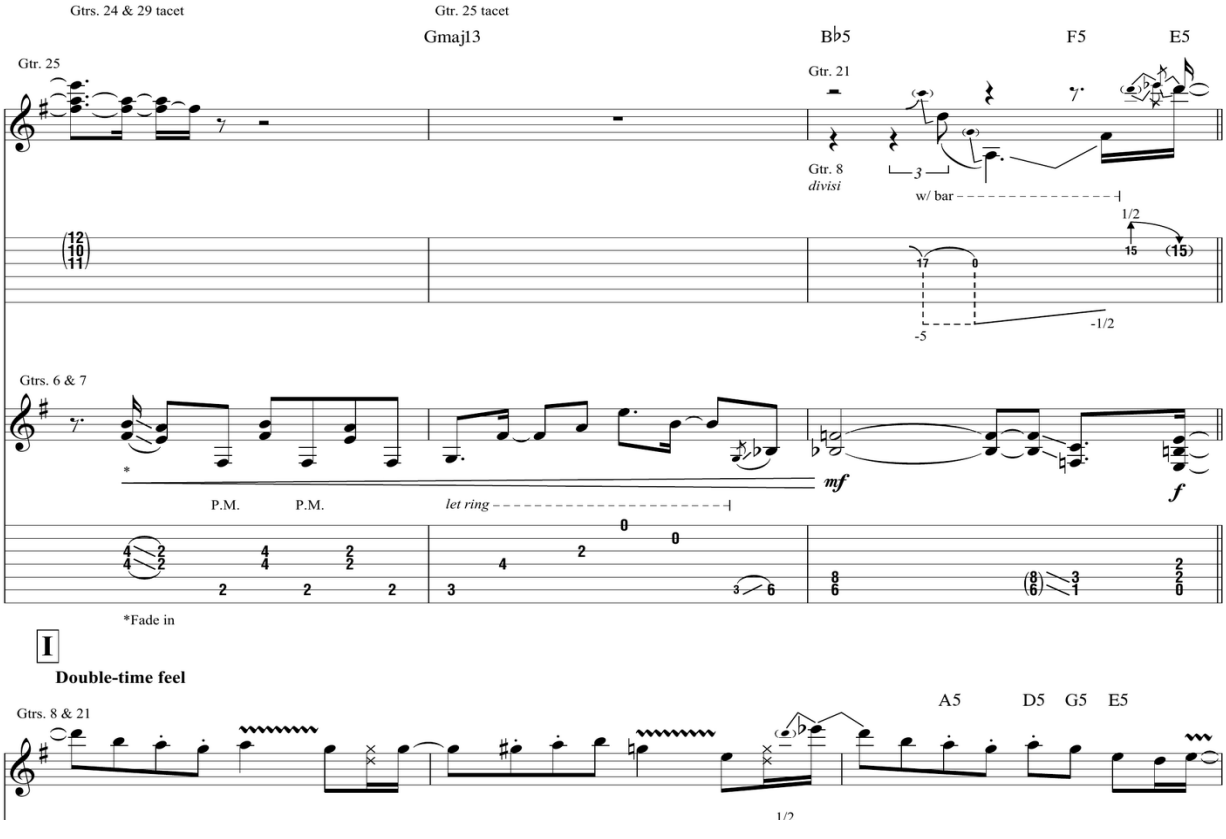

Gtrs. 6 & 7
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Gtrs. 6 & 7: w/ Rhy. Fig. 2 (2 times)
C5
D5
8va
Gtr. 10
Gtr. 12
w/ bar
Gtr. 11
Gtr. 23
-1/2
Gtr. 23 tacet
Gtr. 24
(dist.)
w/ diffuser
Harm.


Gtr. 23
divisi
3
(12)
12
(12)
15
(5)
-3 1/2
w/ bar
5
-3 1/2
H
Gtr. 25 tacet
Gtrs. 10, 11, 13 & 15 tacet
Gtr. 12 tacet
C5
N.C.
B5
8va
Gtr. 10
w/ bar
20
-1 1/2
Gtr. 23
Gtr. 11
8va
w/ bar
14
(14)
-1 1/2
***Gtr. 26 (dist.)
mp
20
20
20
***Backwards gtr.
Gtr. 13
Gtr. 12
Gtr. 12
w/ bar
divisi
17/14
-2 1/2
-3 1/2
-2
Gtr. 24
Gtr. 24
8va
*Gtr. 25 (clean)
divisi
mf
Harm.
w/ bar
+1 1/2
(5)
7
5
-1
-1
*Backwards gtr.
Harm.
w/ bar
4
-1
-2 1/2
Harm.
w/ bar
4
+1 1/2
Gtr. 15
mp
w/ bar
7
7
(7)
(7)
-1/2
-1/2
Gtr. 27
(dist.)
p
w/ diffuser
Harm.
w/ bar
7
-1/2
+1
Gtrs. 6 & 7
**w/ reverse reverb


Gtr. 26 tacet
**Vol. swells are reverb signal, next 10 meas.
Gtr. 23 tacet
Gtr. 25 tacet
D♯m(add9)
Gtr. 23
8va
P.S.
*T
Gtr. 28 (dist.)
8va
mp
**
15ma
***w/ pitched delay
*Tap w/ edge of pick.
**Tap beyond fretboard w/ detached whammy bar, next 3 meas.
***Cascading +1 octave shift w/ dotted quarter-note (675 ms) regeneration.
Gtr. 25
Gtr. 29 (dist.)
mp
w/ bar
Harm.
w/ bar
-2 1/2
Gtr. 24
8va
Harm.
w/ bar
-1
-2 1/2
-1/2
-2
-3
Gtr. 27
Harm.
w/ bar
+1/2
-1
Gtrs. 6 & 7
Gtrs. 28 & 29 tacet

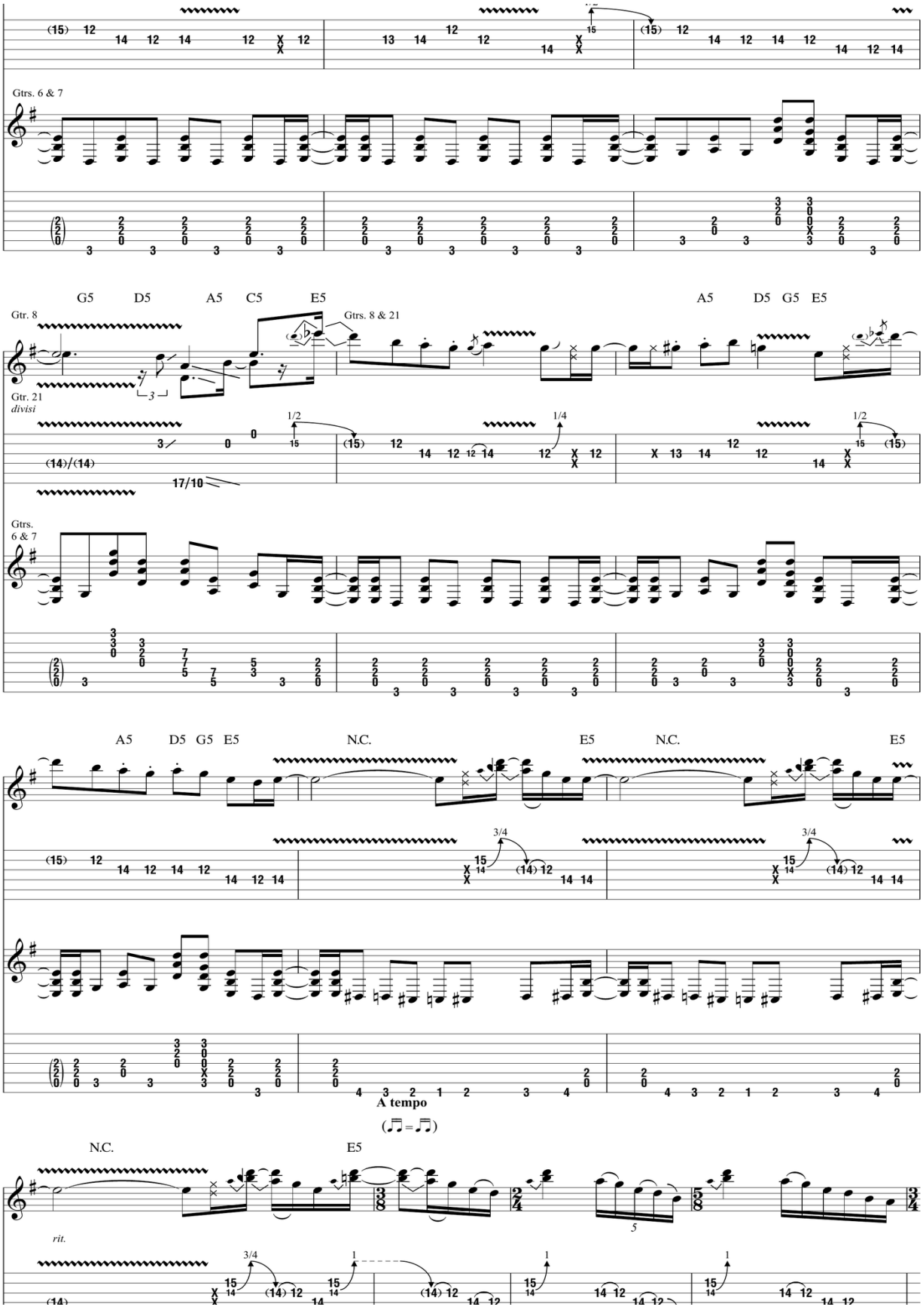

Gtr. 23
3
Gtr. 25
Harm.
w/ bar
Gtr. 24
8va
Harm.
w/ bar
Harm.
w/ bar
(3.2)
-1/2
-2 1/2
-2
Gtr. 27
Harm.
w/ bar
w/ bar
Harm.
w/ bar
-1 1/2
-1
-1 1/2
-1
-1 1/2
-1
-1 1/2
Gtrs. 6 & 7
reverb off
Gtrs. 6 & 7 tacet
Gtr. 27 tacet
Gtr. 23 tacet
F♯m7
Gtr. 25

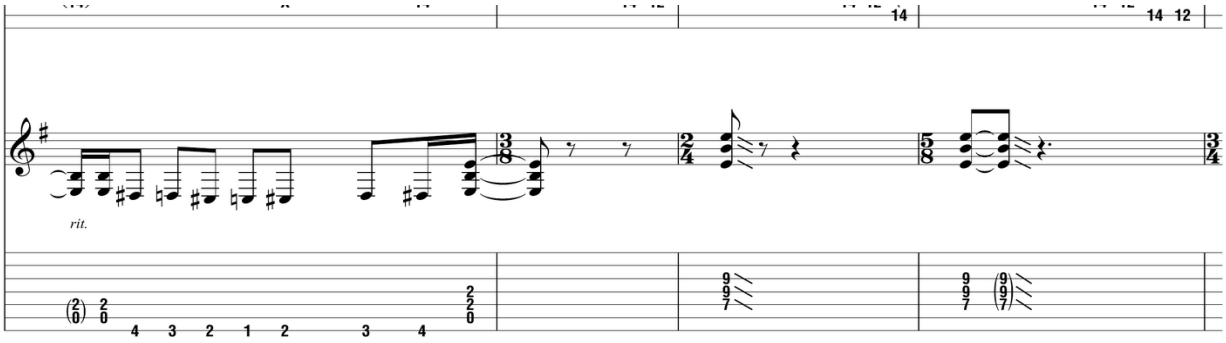




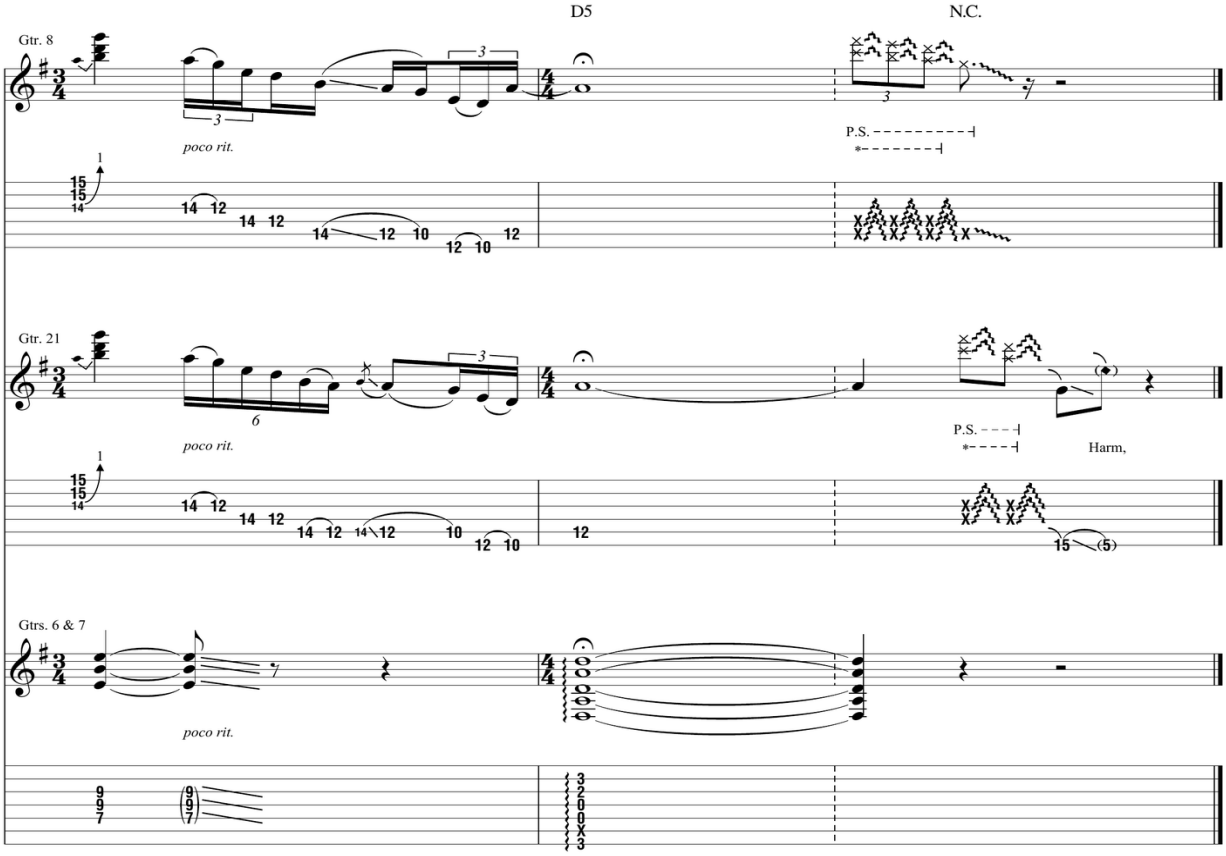
I

Double-time feel


Gtrs. 6 & 7
G5 D5 A5 C5 E5
A5 D5 G5 E5
Gtr. 8
Gtrs. 8 & 21
Gtr. 21
divisi
17/10
Gtrs.
6 & 7
A5 D5 G5 E5
N.C.
E5
N.C.
E5
A tempo
N.C.
E5
rit.



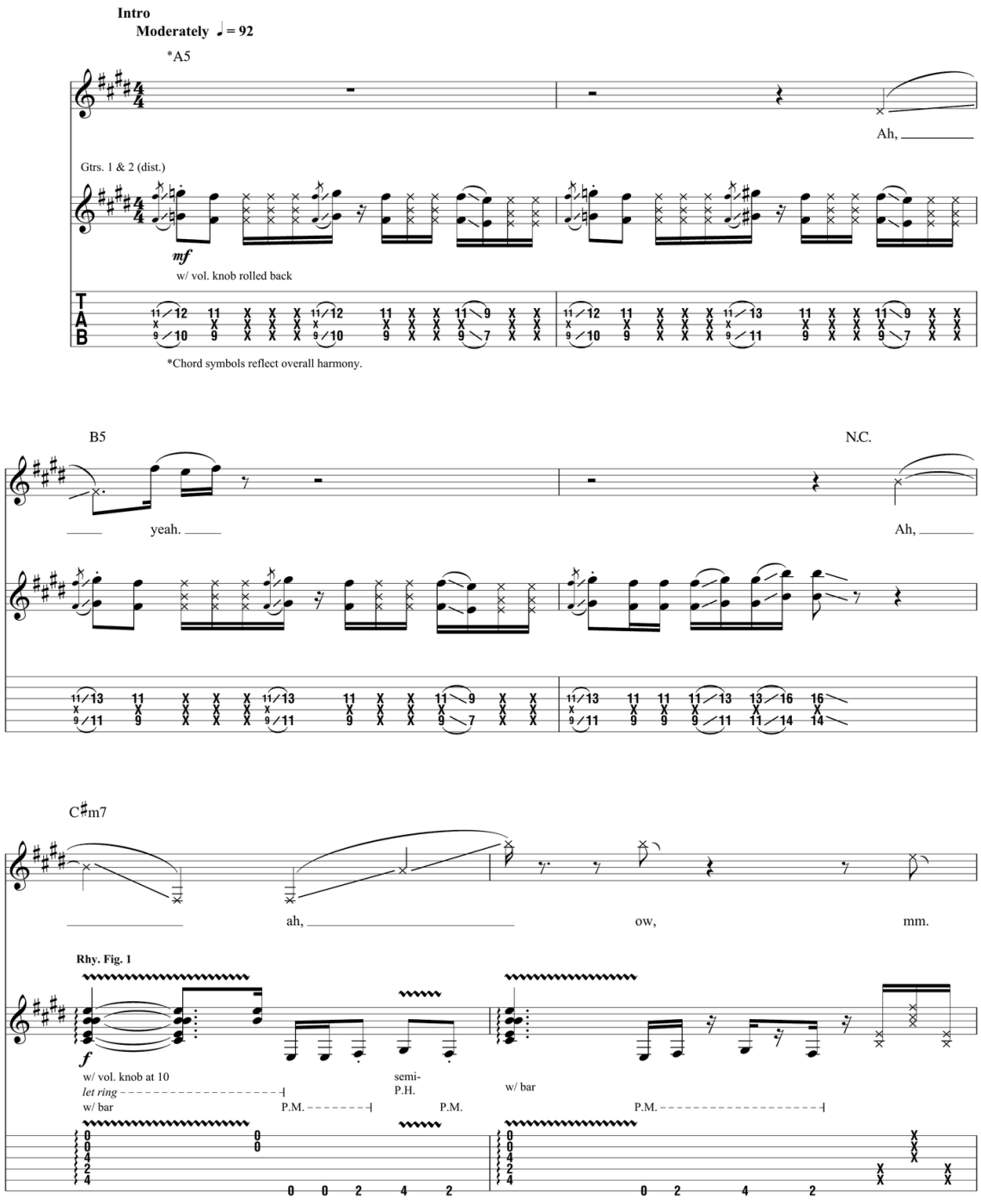
Free time



* "Bow" across strings w/ pick while sliding.

BIG TROUBLE

Words by David Lee Roth
Music by Steve Vai



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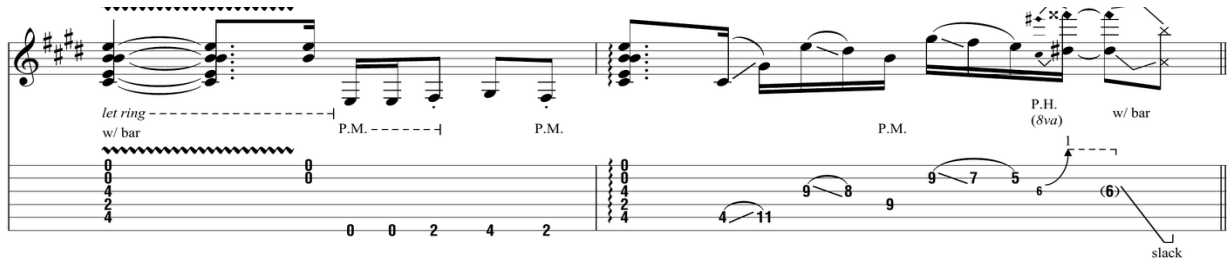
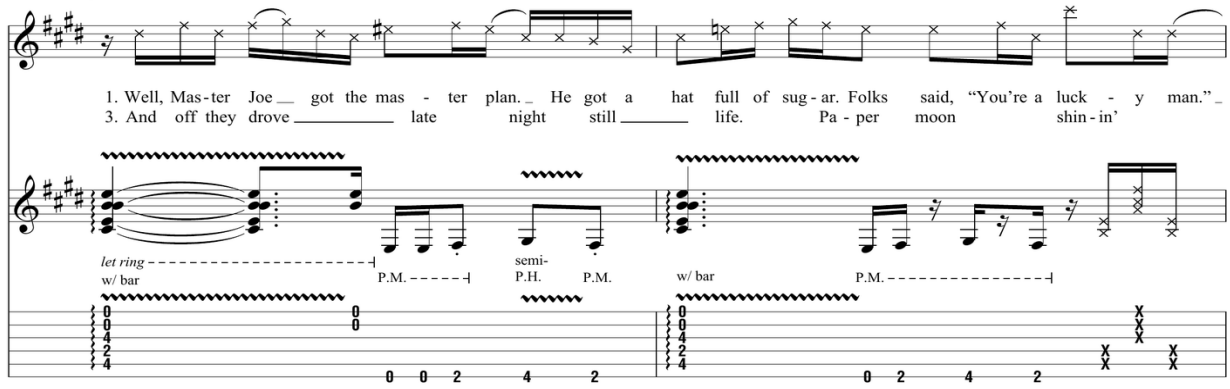


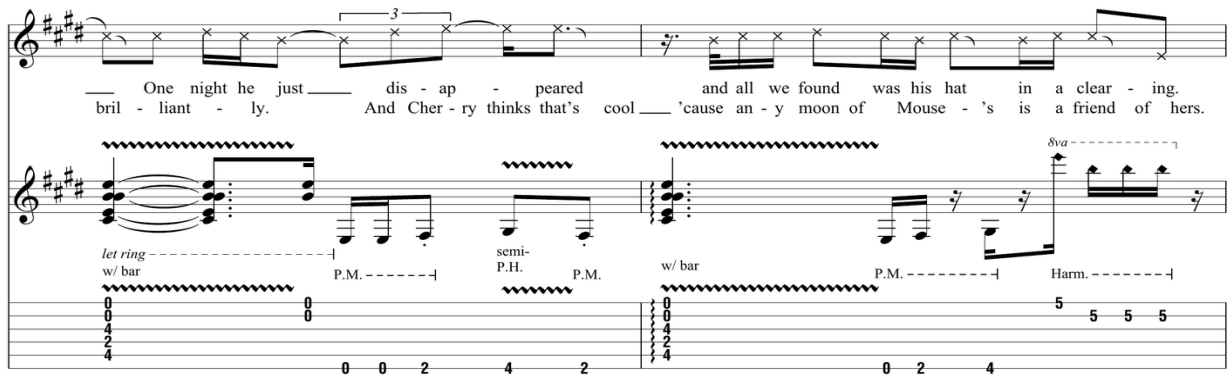
𝄋 Verse

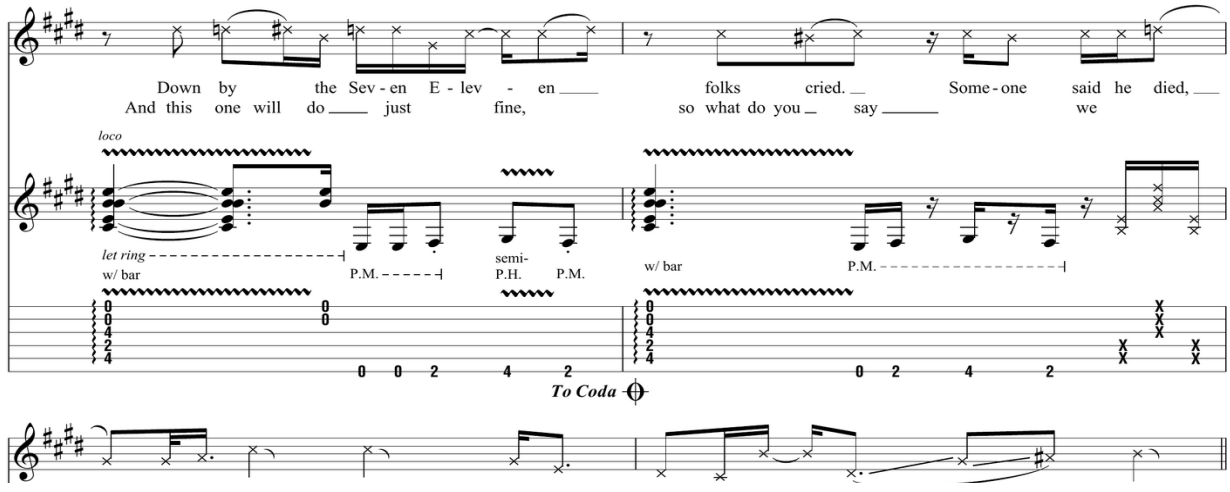
2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1

C♯m7

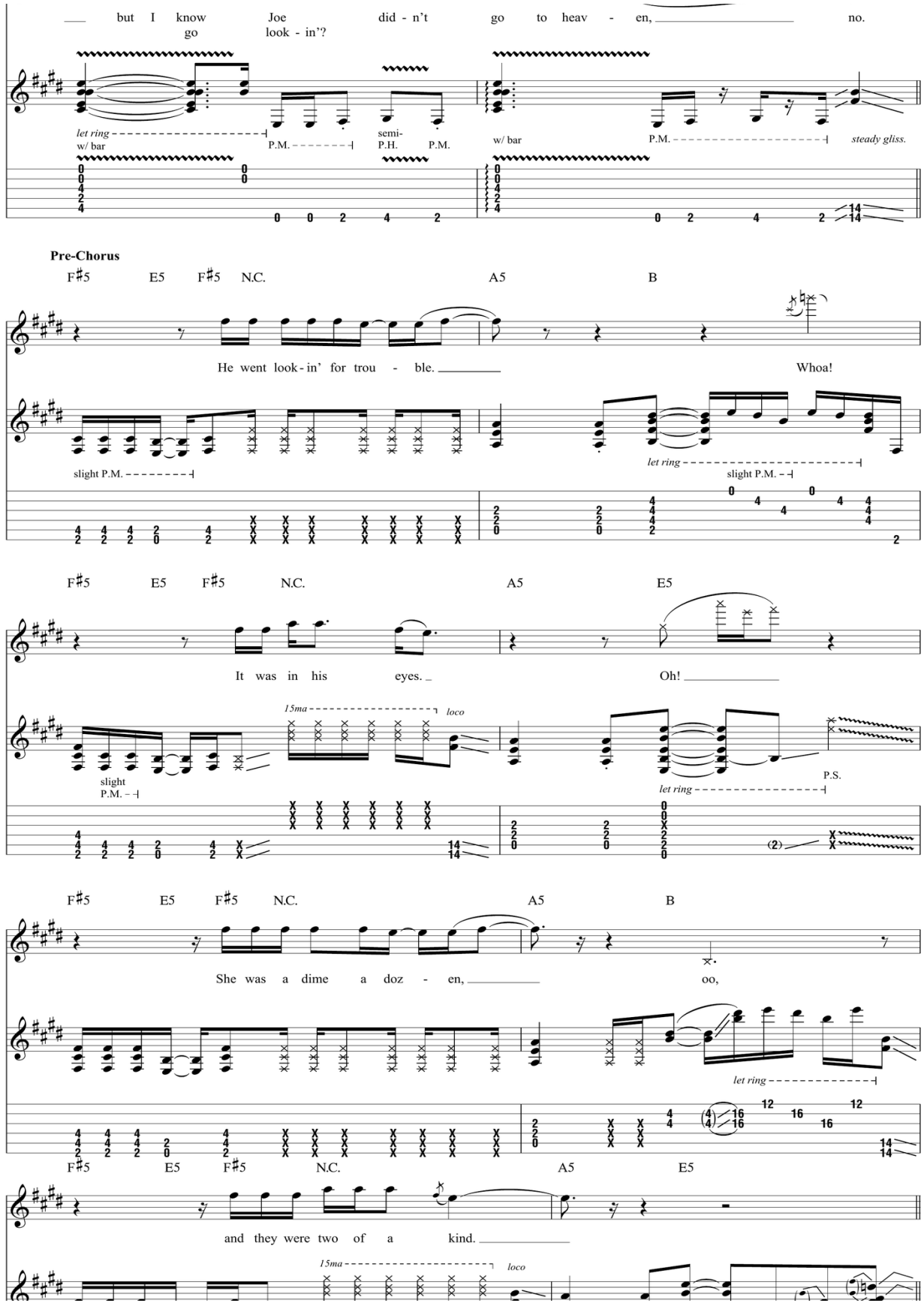


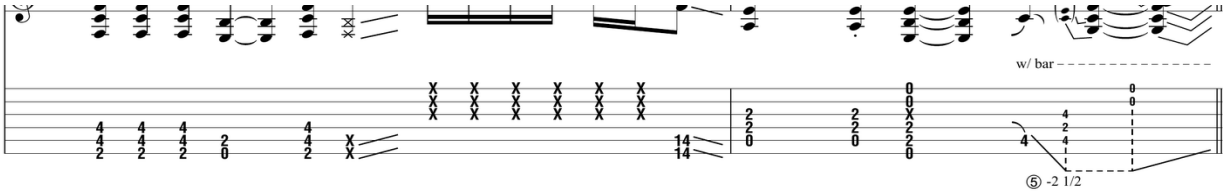
2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)





To Coda


but I know Joe did - n't go to heav - en, no.
go look - in'?
let ring
w/ bar
P.M.
semi-
P.H.
P.M.
w/ bar
P.M.
steady gliss.
Pre-Chorus
F♯5 E5 F♯5 N.C. A5 B
He went look - in' for trou - ble.
Whoa!
slight P.M.
let ring
slight P.M.
F♯5 E5 F♯5 N.C. A5 E5
It was in his eyes.
Oh!
15ma
loco
slight
P.M.
let ring
P.S.
F♯5 E5 F♯5 N.C. A5 B
She was a dime a doz - en,
oo,
let ring
F♯5 E5 F♯5 N.C. A5 E5
and they were two of a kind.
15ma
loco



Verse

C♯m7

2. Cher - ry Blue _ and Might - y Mouse. _ Kind of qui - et dude, _ and she was s'posed to be back at the house _

Rhy. Fill 1 End Rhy. Fill 1

let ring
w/ bar
P.M.
semi-
P.H. P.M.
w/ bar
P.M.

___ with the kids _ and the dog. _ And "To - night we're rock - et - eers," ___ said Mouse. _ "And I

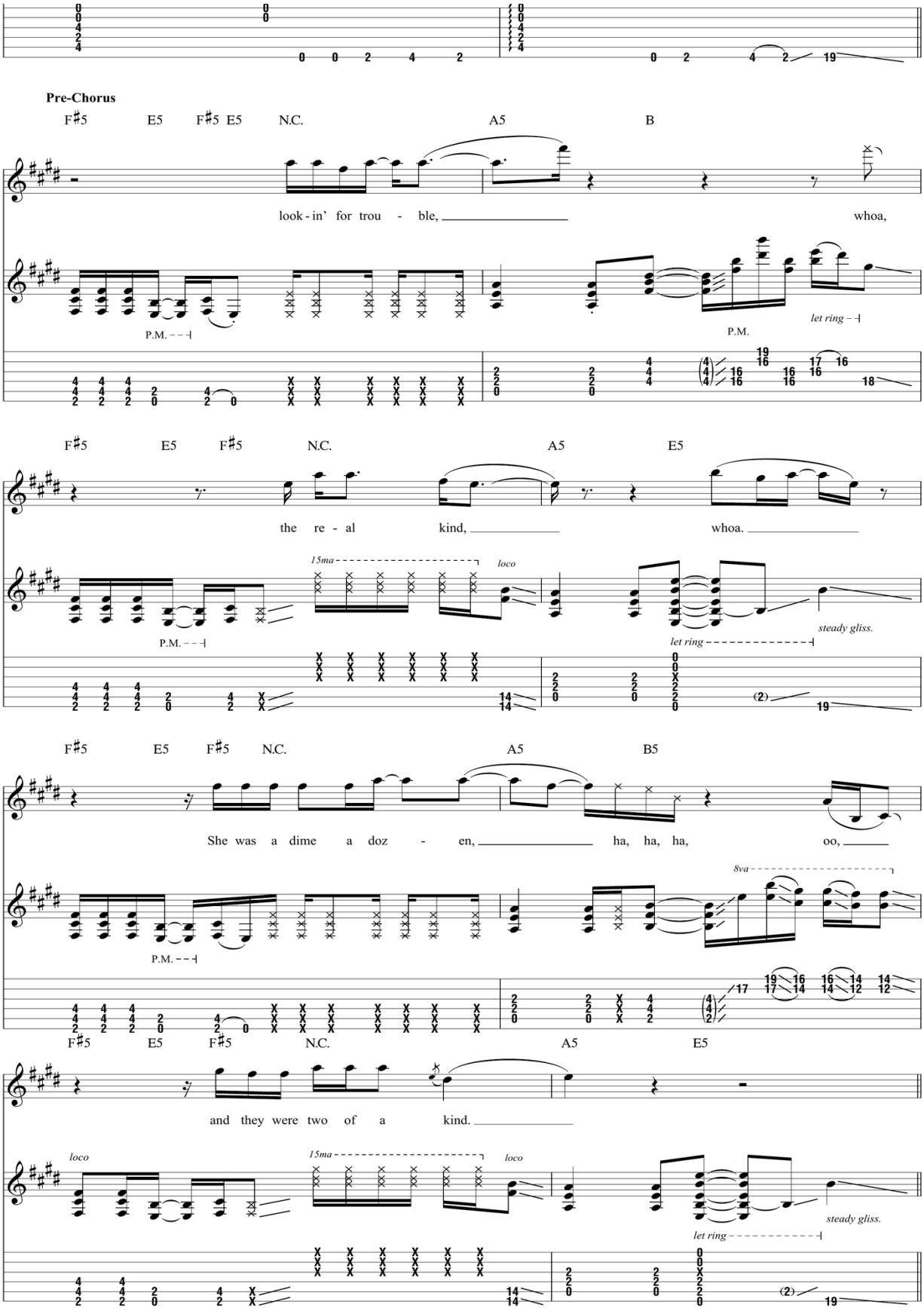
let ring
w/ bar
P.M.
w/ bar
w/ bar
w/ bar
+1
+2 1/2
-1 1/2
-1 1/2
-1/2
slack

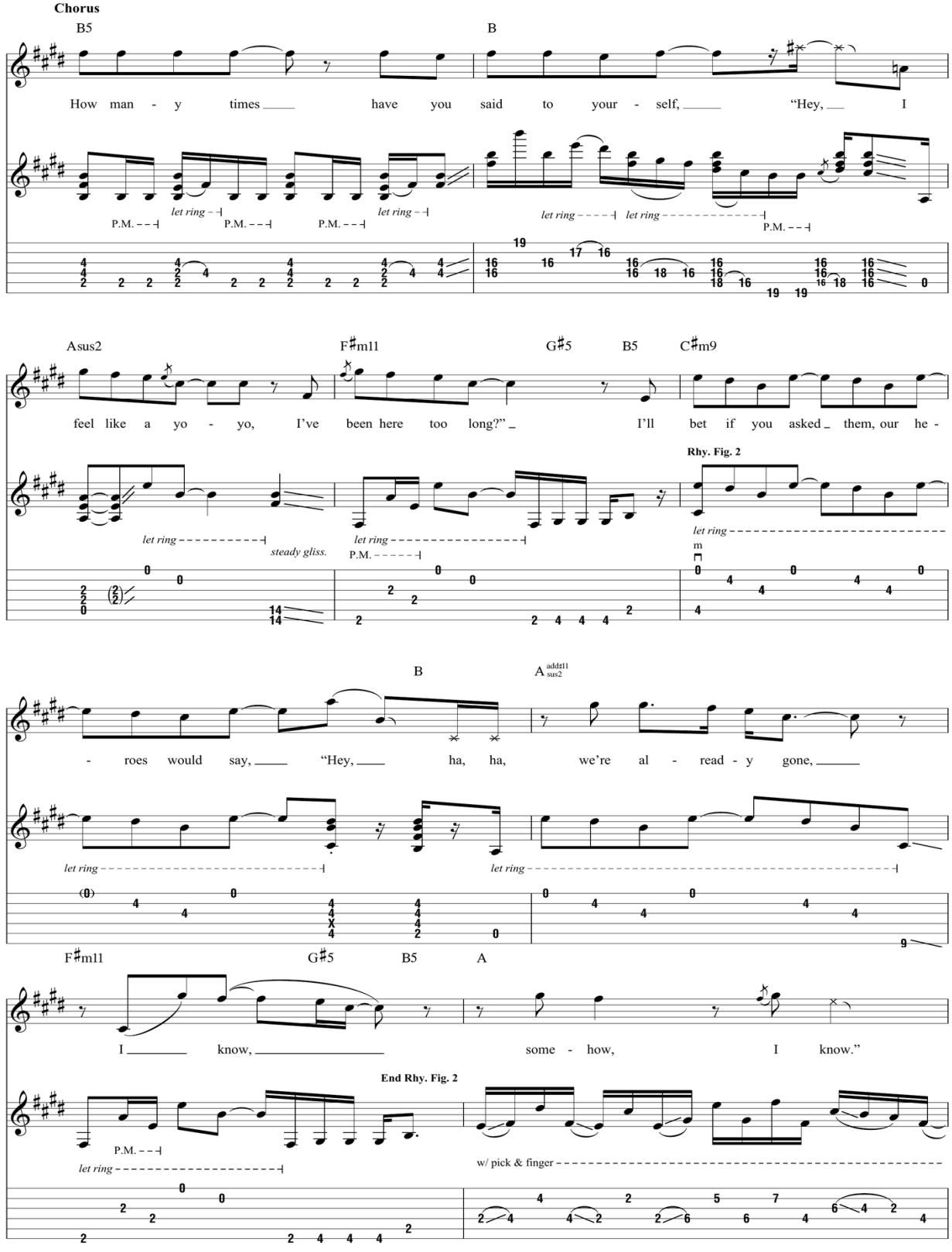
know a lit - tle joint up - stairs in the back where we can sweat it all out and laugh."

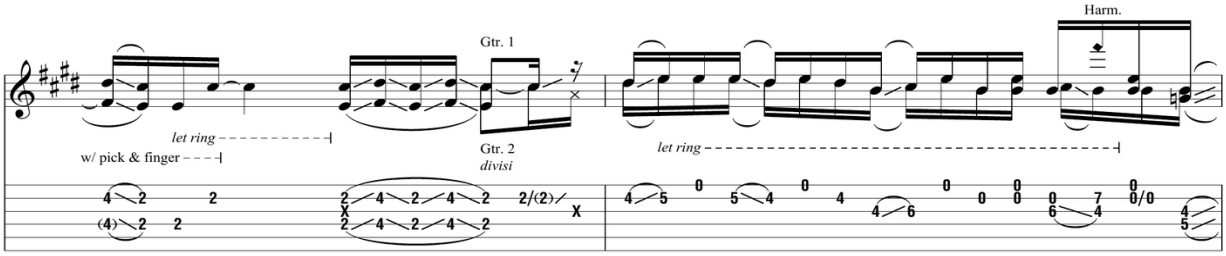
let ring
w/ bar
P.M.
semi-
P.H. P.M.
w/ bar
P.M.

And with - out a doubt, _ they were out ___

let ring
w/ bar
P.M.
P.M.
w/ bar
P.M.
steady gliss.

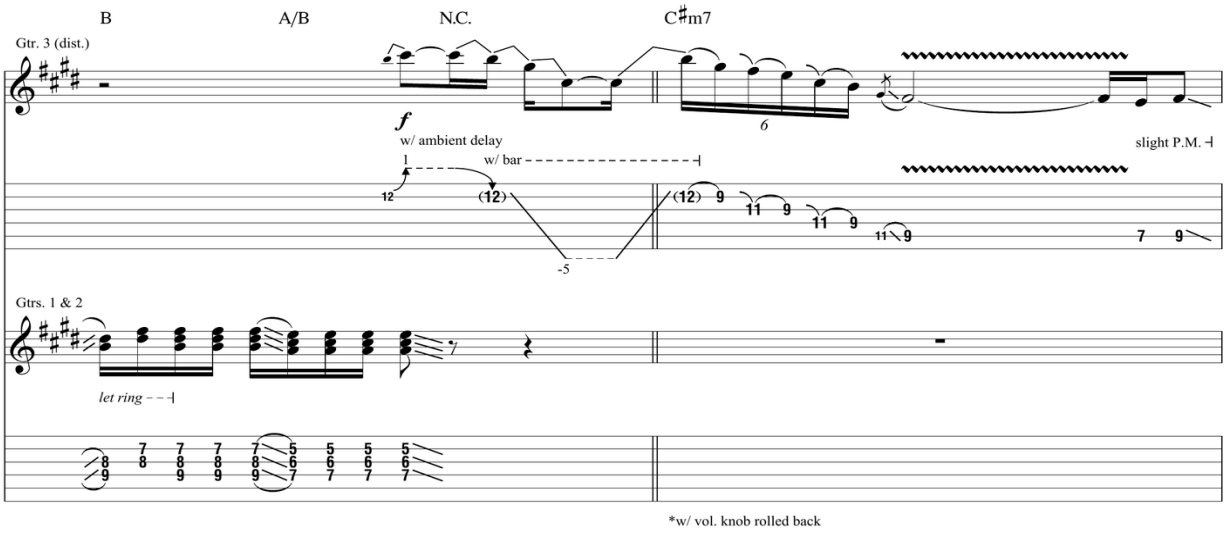

Pre-Chorus
F♯5 E5 F♯5 E5 N.C. A5 B
look - in' for trou - ble, whoa,
P.M.
P.M.
let ring
F♯5 E5 F♯5 N.C. A5 E5
the re - al kind, whoa.
15ma
loco
P.M.
let ring
steady gliss.
F♯5 E5 F♯5 N.C. A5 B5
She was a dime a doz - en, ha, ha, ha, oo,
8va
P.M.
F♯5 E5 F♯5 N.C. A5 E5
and they were two of a kind.
loco
15ma
loco
let ring
steady gliss.

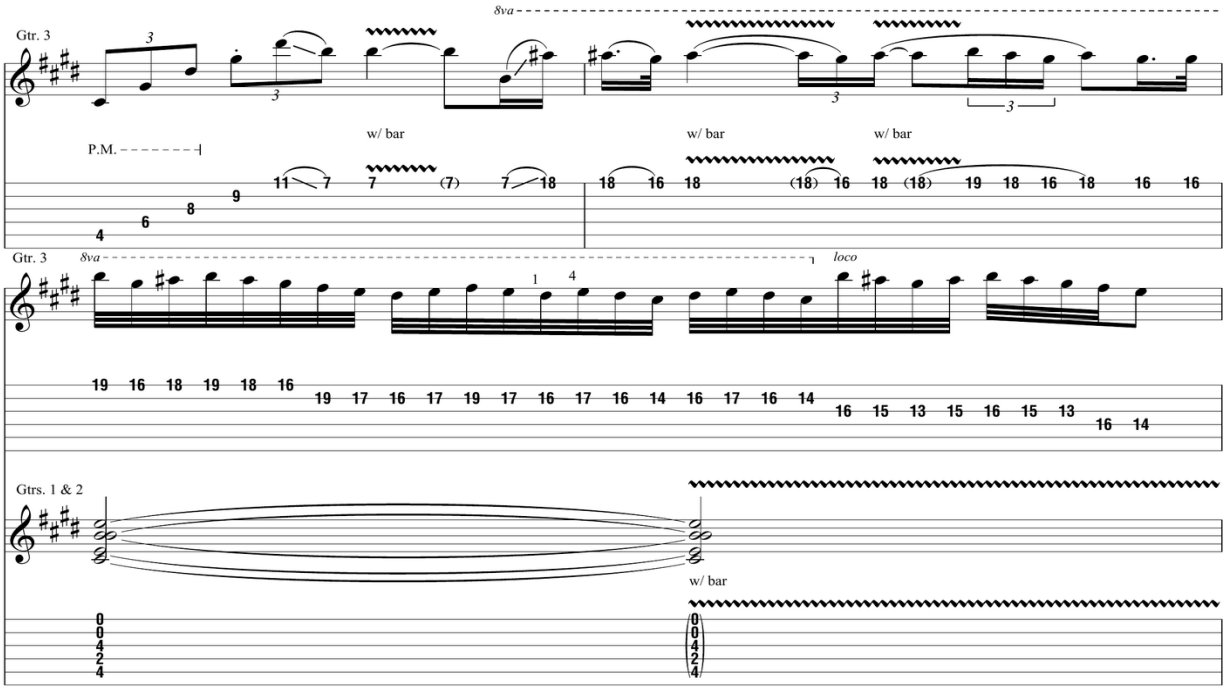

Chorus
B5
B
How man - y times have you said to your - self, "Hey, I
let ring
P.M.
Asus2
F♯m11
G♯5
B5
C♯m9
feel like a yo - yo, I've been here too long?" I'll bet if you asked them, our he -
steady gliss.
Rhy. Fig. 2
B
A add♯11 sus2
- roes would say, "Hey, ha, ha, we're al - read - y gone,
F♯m11
G♯5
B5
A
I know, some - how, I know."
End Rhy. Fig. 2
w/ pick & finger



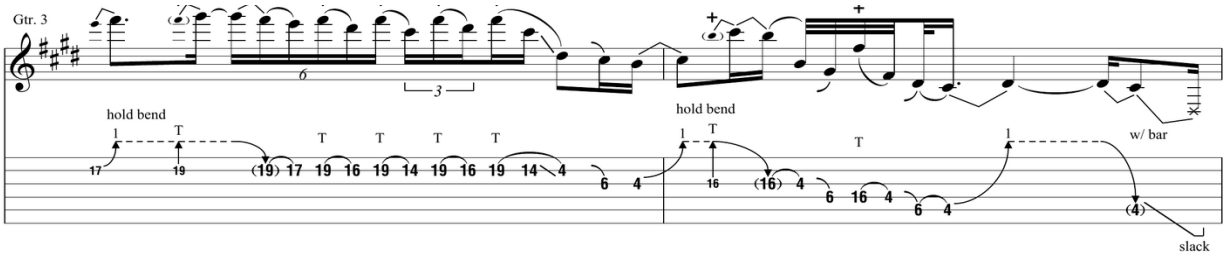
Guitar Solo

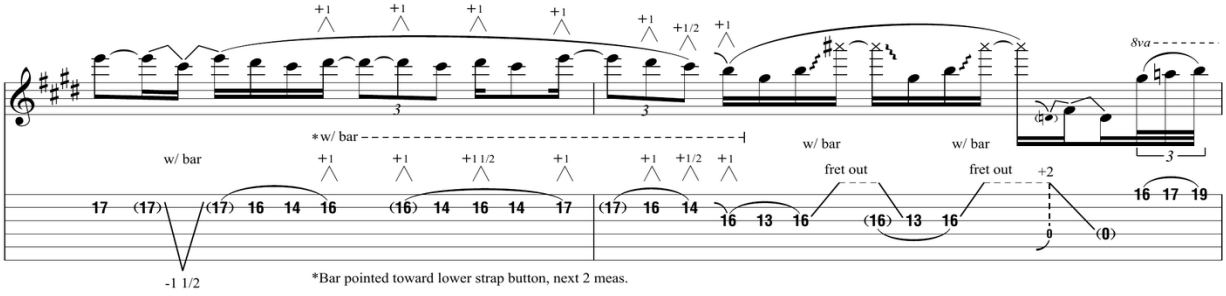
*Gtrs. 1 & 2: w/ Rhy. Fig. 1





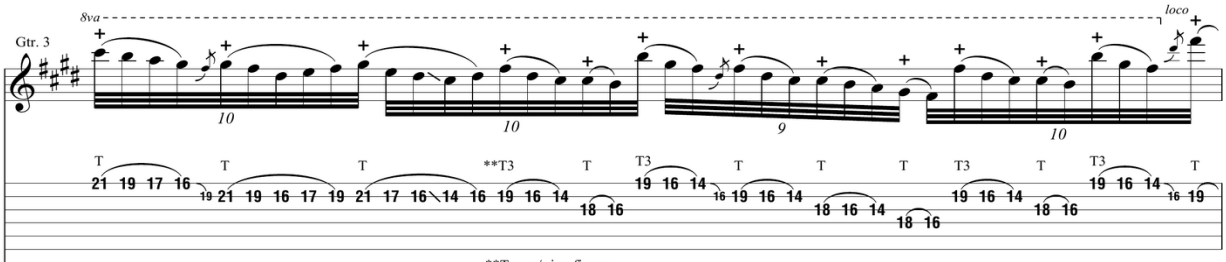
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas., 2 times)



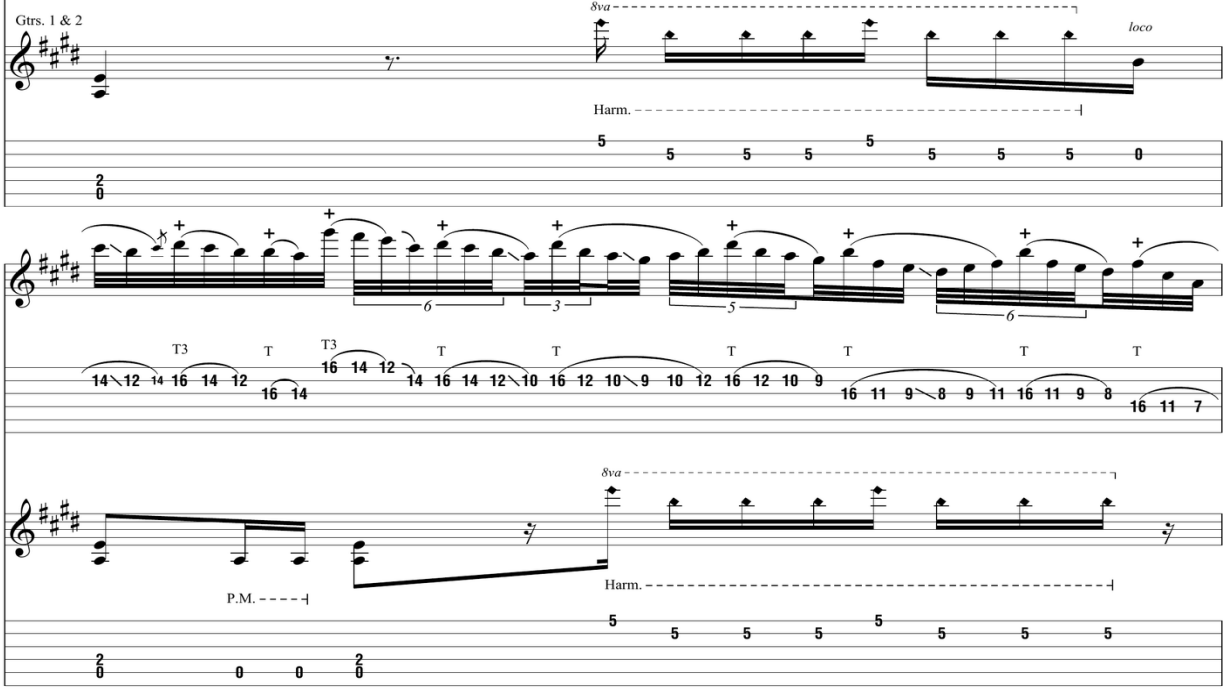


*Bar pointed toward lower strap button, next 2 meas.

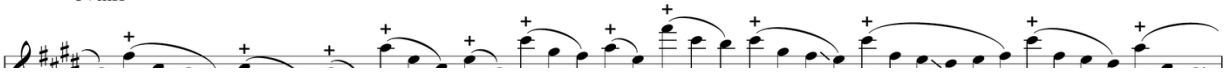
A5

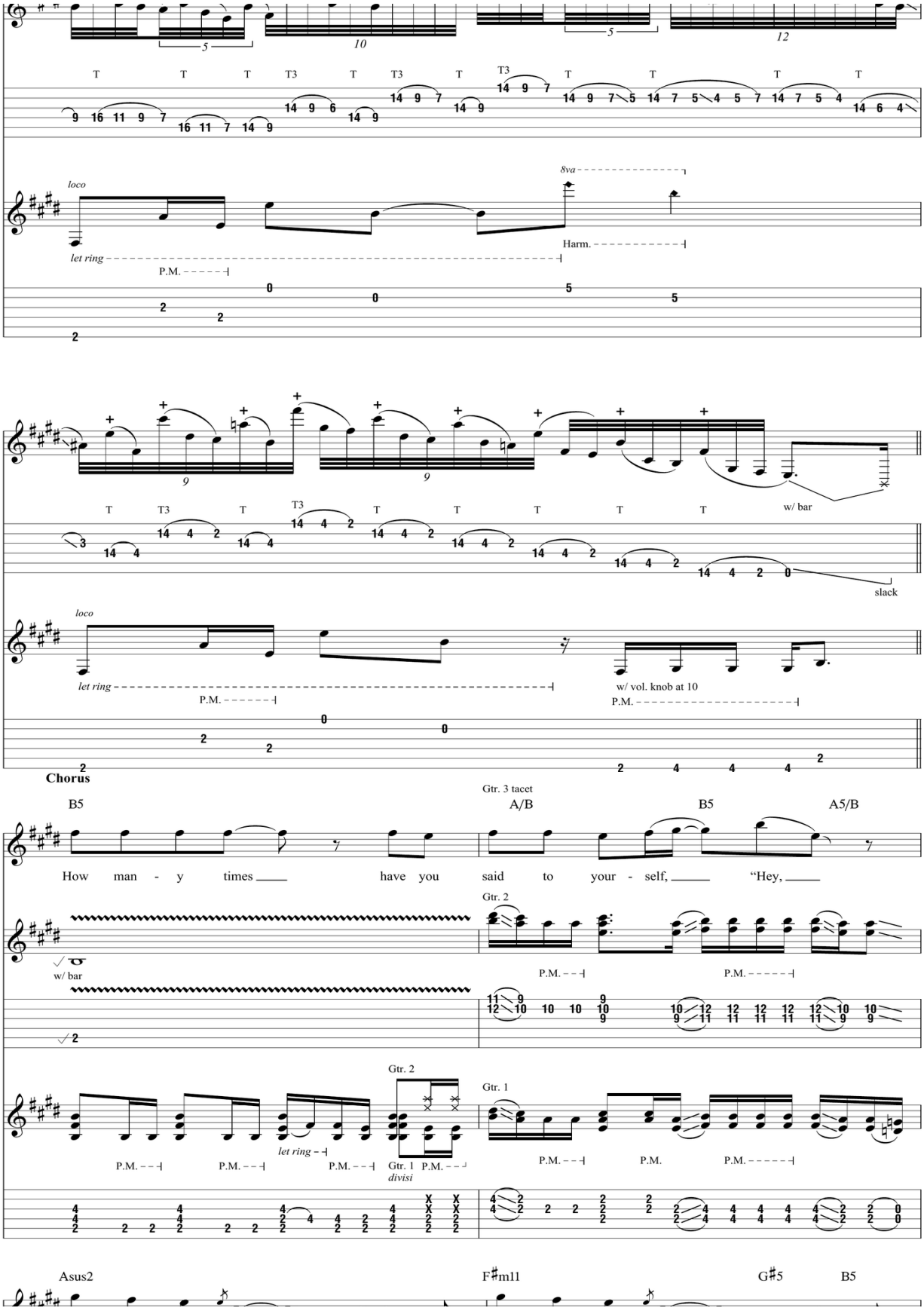


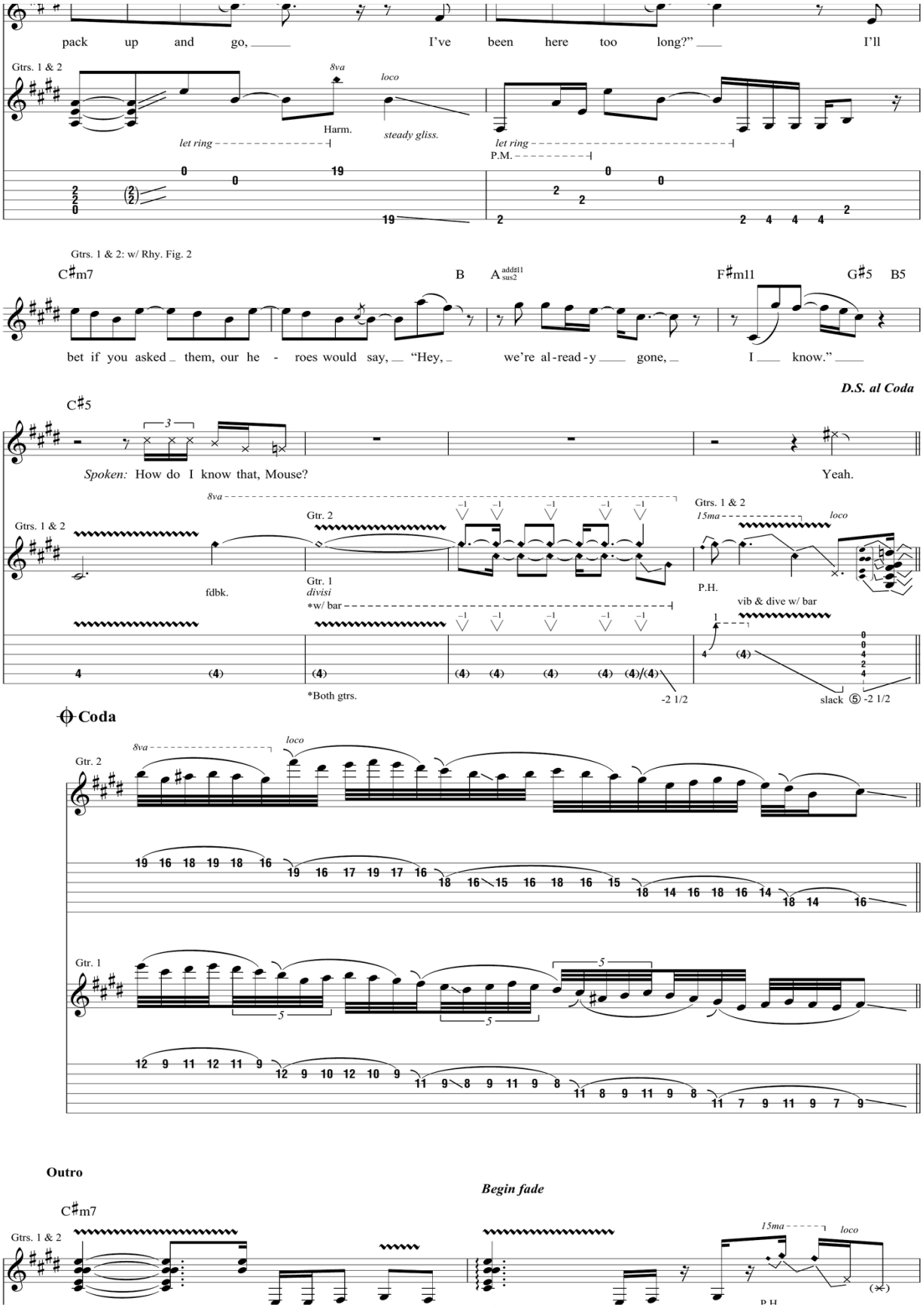
**Tap w/ ring finger.

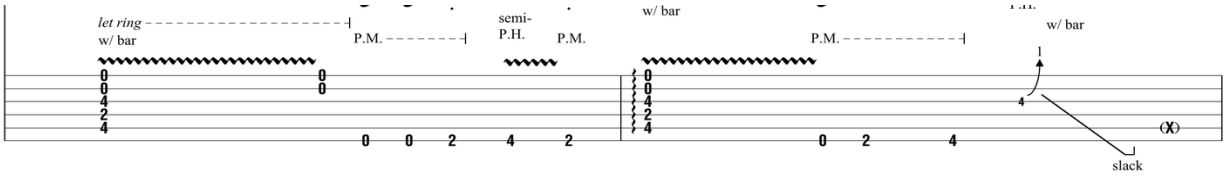


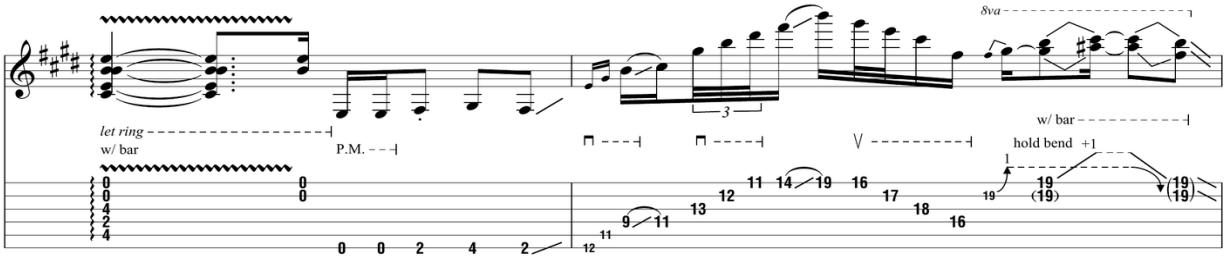
F♯m11



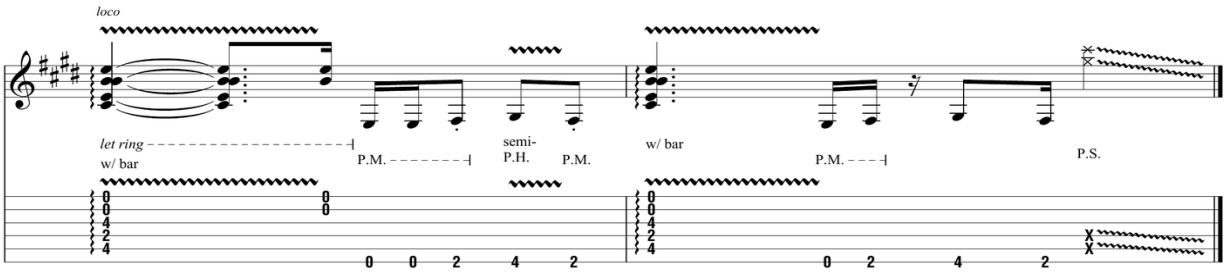

loco
let ring
P.M.
8va
Harm.
w/ bar
slack
w/ vol. knob at 10
Chorus
B5
A/B
B5
A5/B
Gtr. 3 tacet
How man - y times have you said to your - self, "Hey,
Gtr. 2
Gtr. 1
divisi
Asus2
F♯m11
G♯5
B5


pack up and go, I've been here too long?" I'll
Gtrs. 1 & 2
8va
loco
Harm.
let ring
steady gliss.
let ring
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 2
C♯m7
B
A add♯11 sus2
F♯m11
G♯5
B5
bet if you asked them, our he - roes would say, "Hey, we're al-read-y gone, I know."
D.S. al Coda
C♯5
Spoken: How do I know that, Mouse?
Yeah.
Gtrs. 1 & 2
8va
Gtr. 2
fdbk.
Gtr. 1
divisi
*w/ bar
*Both gtrs.
-2 1/2
Gtrs. 1 & 2
15ma
loco
P.H.
vib & dive w/ bar
slack
-2 1/2
Coda
8va
loco
Gtr. 2
Gtr. 1
Outro
Begin fade
C♯m7
Gtrs. 1 & 2
15ma
loco
P.H.


let ring
w/ bar
P.M.
semi-
P.H.
P.M.
w/ bar
P.M.
w/ bar
slack


8va
let ring
w/ bar
P.M.
3
w/ bar
hold bend +1

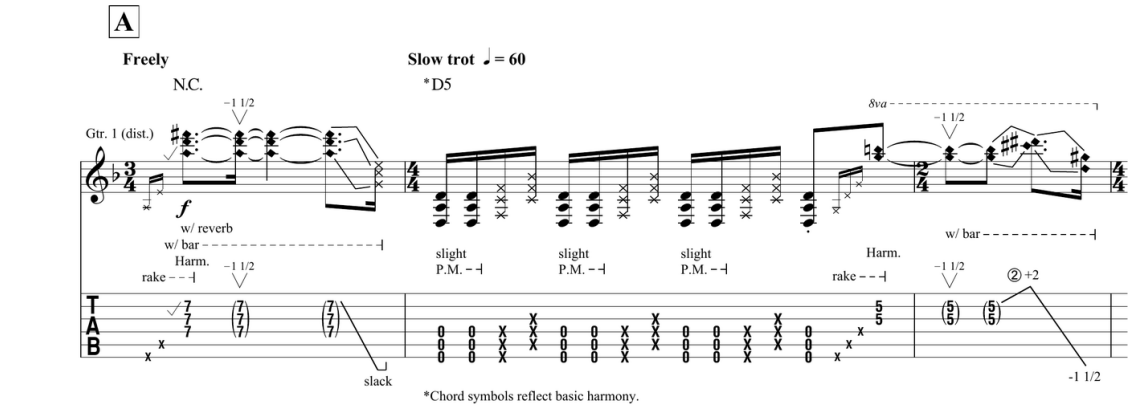
Fade out

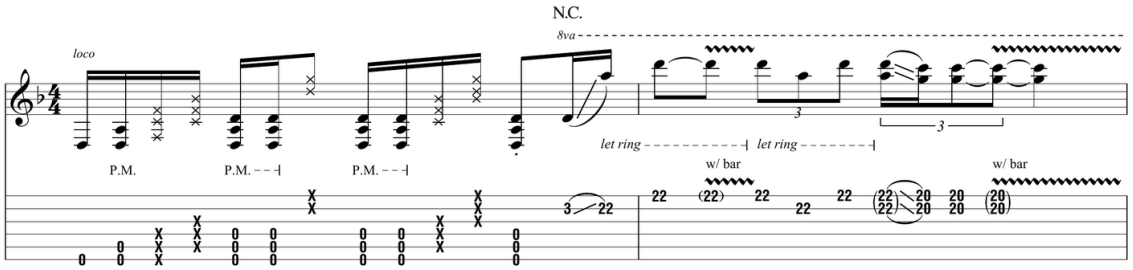

loco
let ring
w/ bar
P.M.
semi-
P.H.
P.M.
w/ bar
P.M.
P.S.

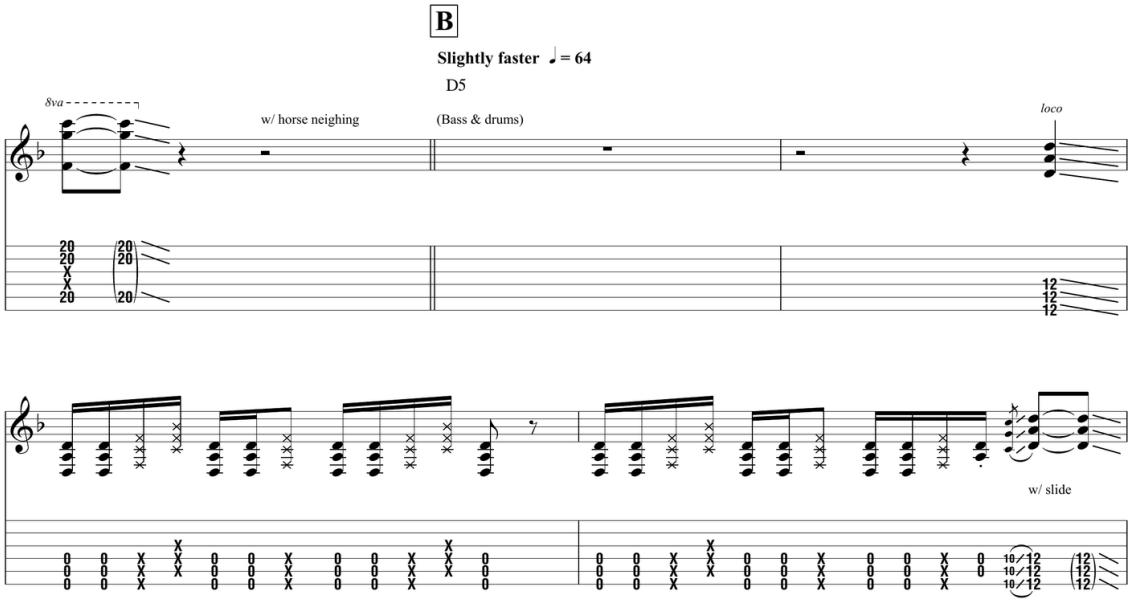
BAD HORSIE

By Steve Vai

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D







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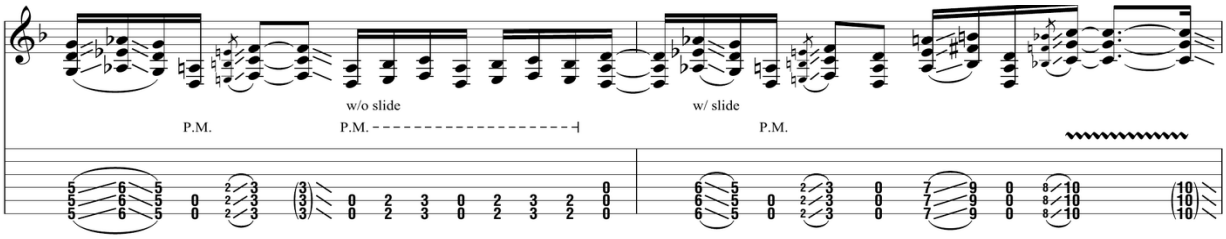
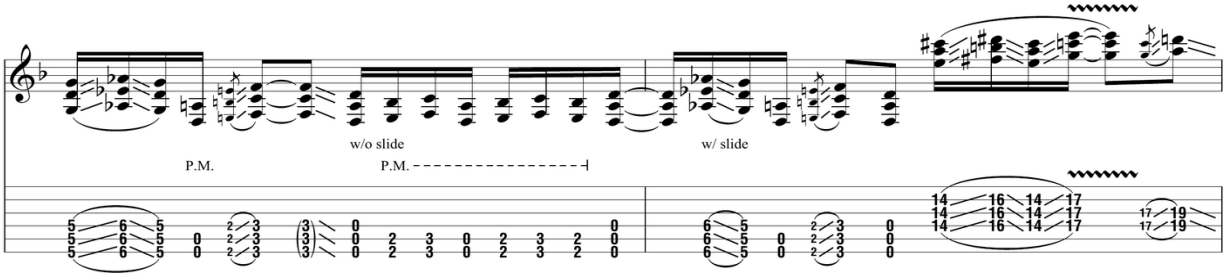
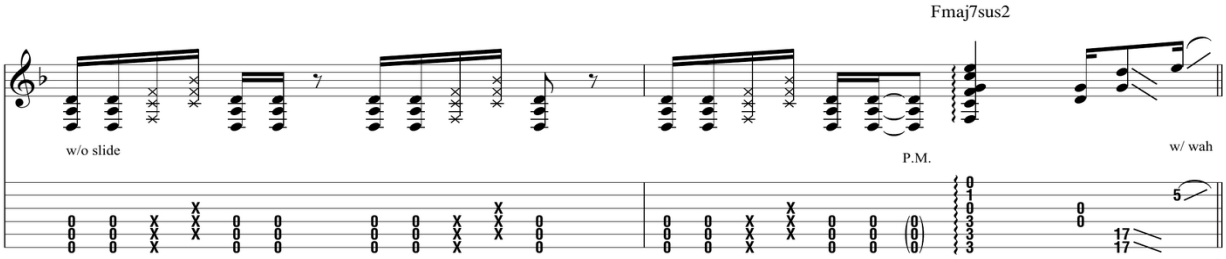
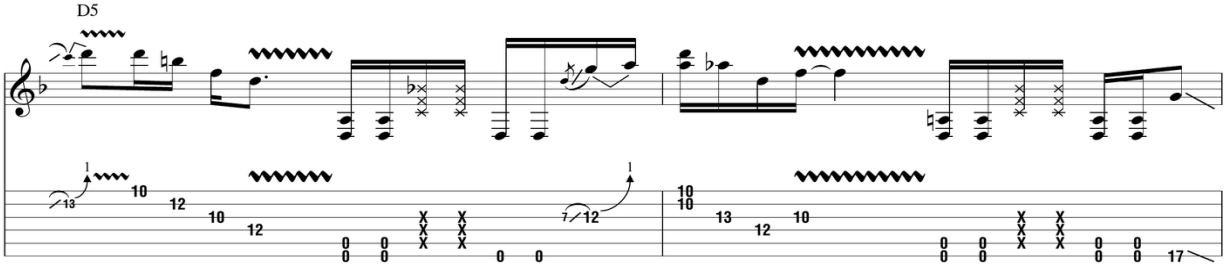
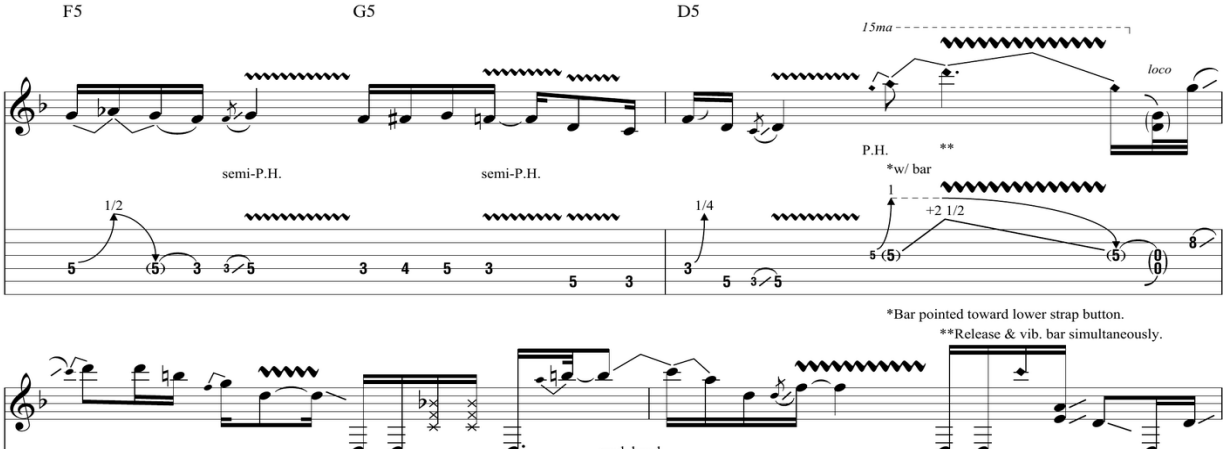

w/o slide
w/ slide
P.M.
P.M.
P.M.

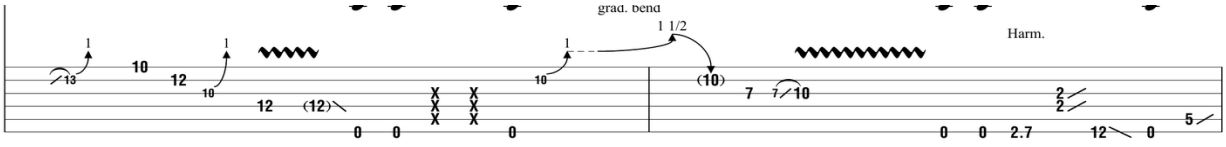

w/o slide
w/ slide
P.M.
P.M.

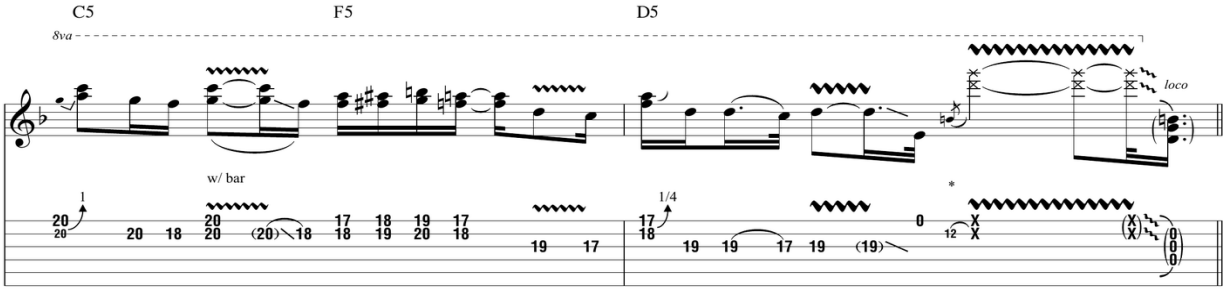

Fmaj7sus2
w/o slide
P.M.
w/ wah

C


D5

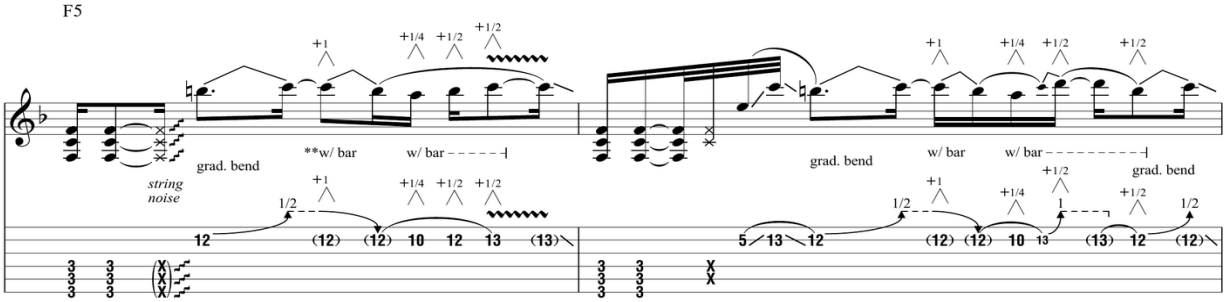

F5
G5
D5
15ma
loco
semi-P.H.
semi-P.H.
P.H.
**
*w/ bar
+2 1/2
*Bar pointed toward lower strap button.
**Release & vib. bar simultaneously.



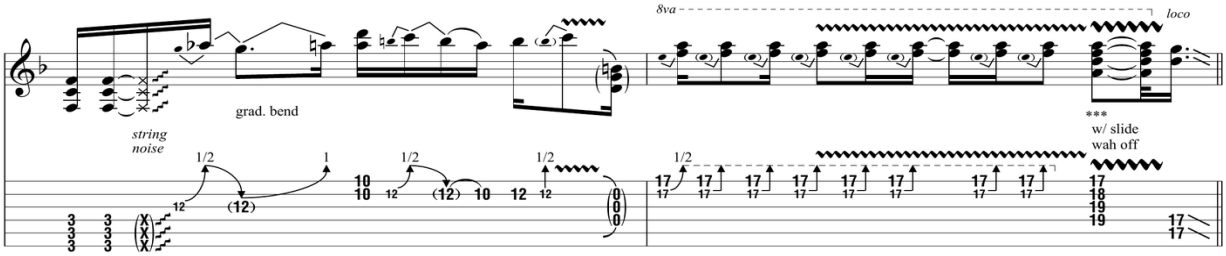


*Catch string w/ fingernail & pull downward off fretboard, fretting out against pickups.

D

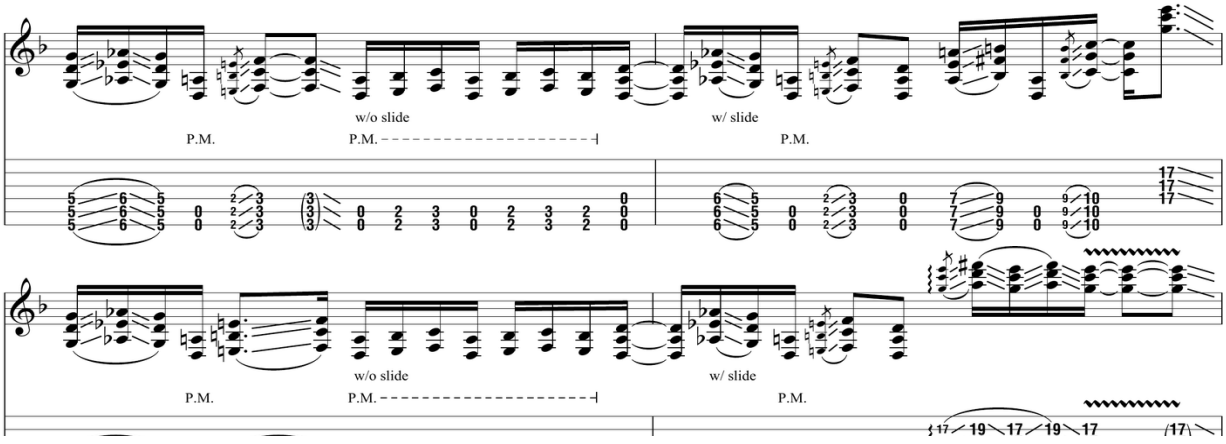


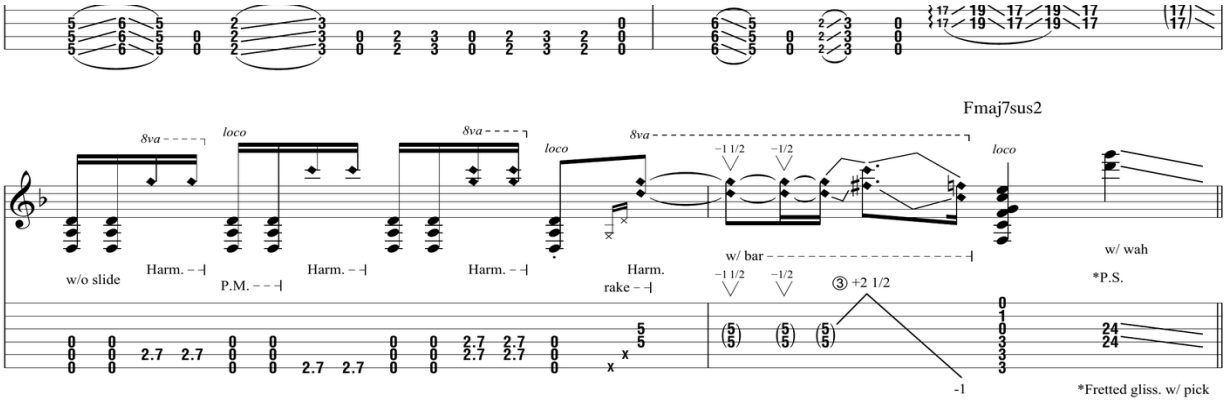
**Bar pointed toward lower strap button, next 2 meas.



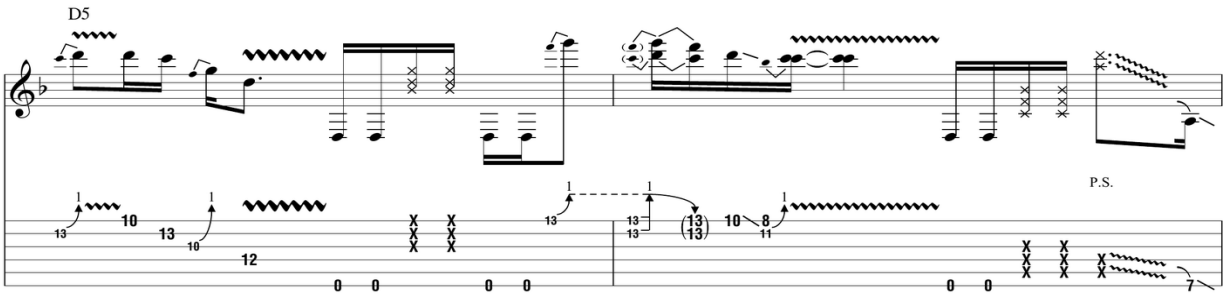
***Angle slide.

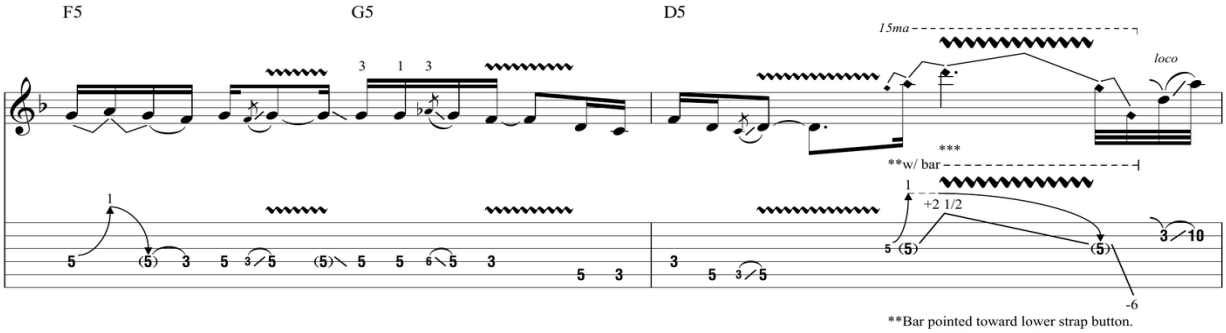
E

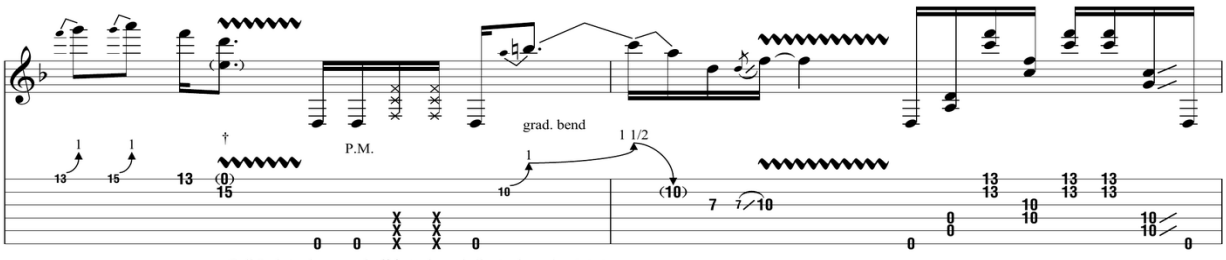


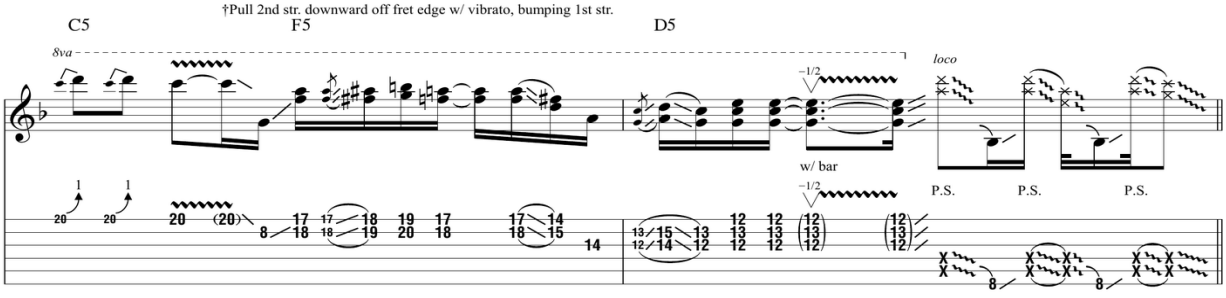

Fmaj7sus2
8va
loco
w/o slide
Harm.
P.M.
rake
w/ bar
w/ wah
*P.S.
*Fretted gliss. w/ pick

F


D5
P.S.

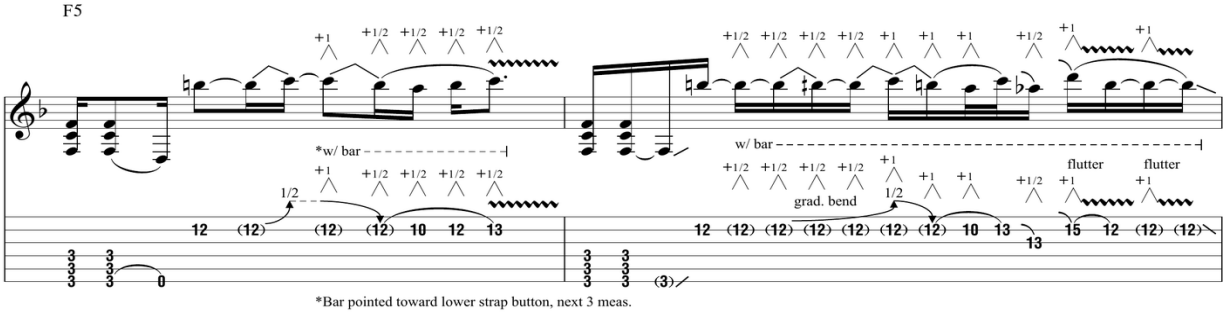

F5
G5
D5
15ma
loco
**w/ bar
***
**Bar pointed toward lower strap button.
***Release & vib. bar simultaneously.


P.M.
grad. bend
†Pull 2nd str. downward off fret edge w/ vibrato, bumping 1st str.

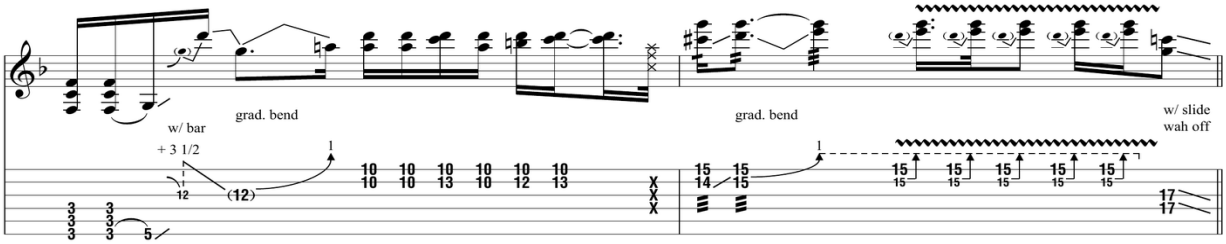

C5
F5
D5
8va
loco
w/ bar
P.S.

G

F5

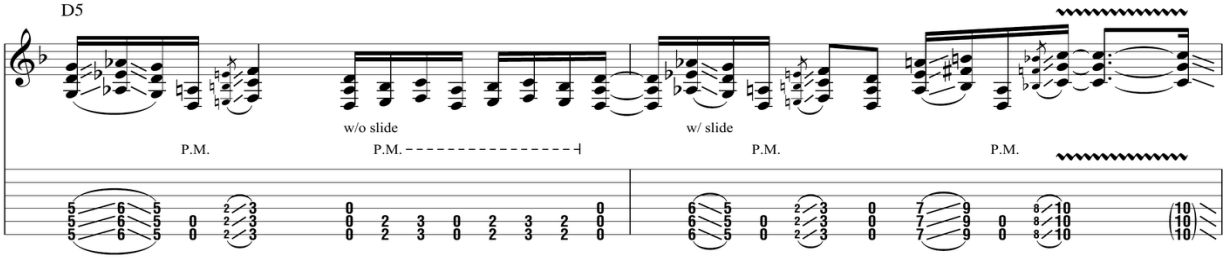


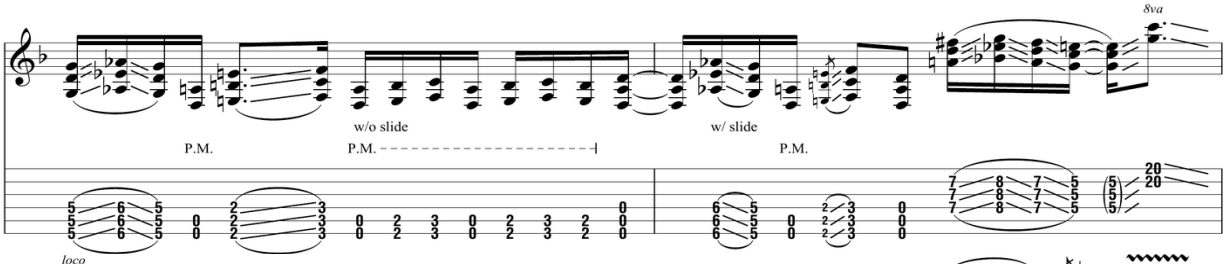
*Bar pointed toward lower strap button, next 3 meas.

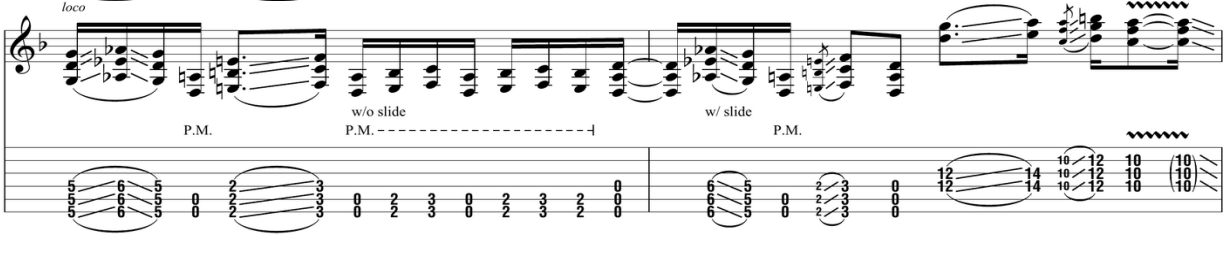


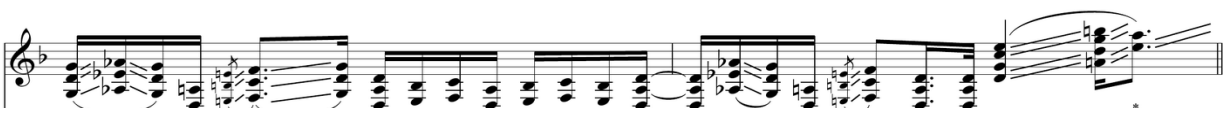
H

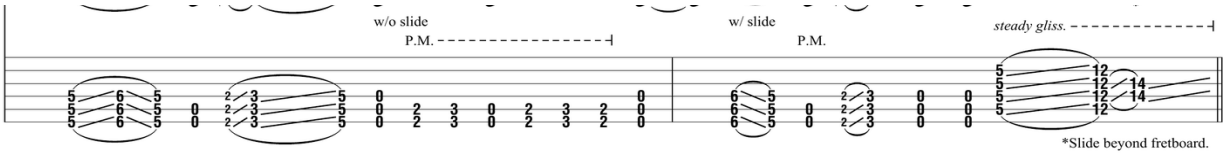
D5







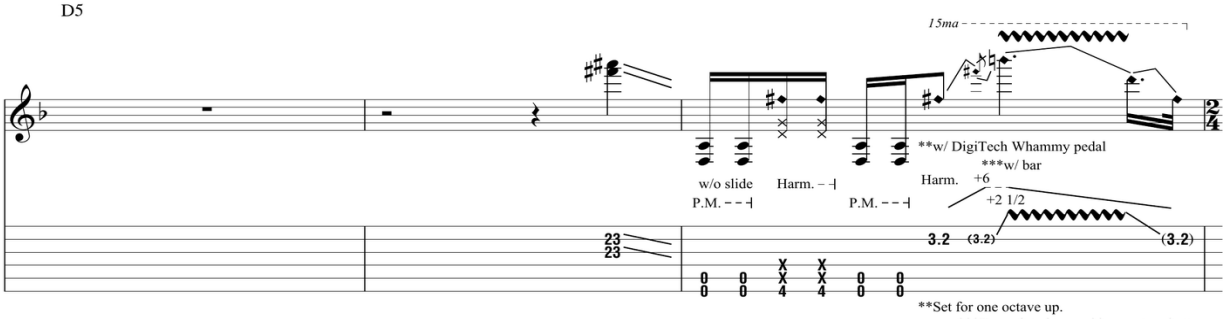




*Slide beyond fretboard.

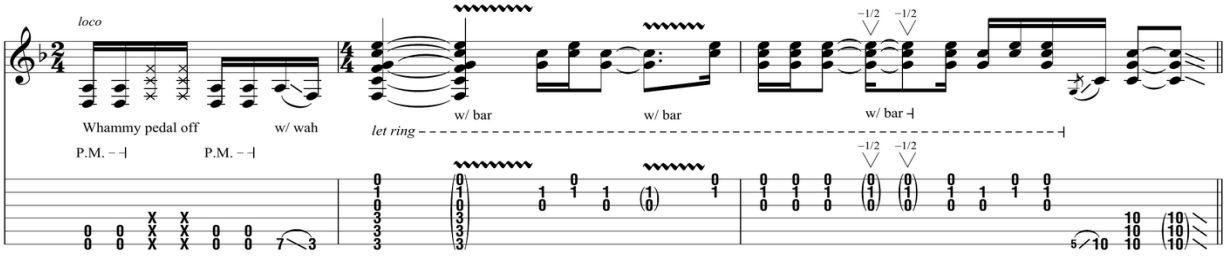
I

D5



**Set for one octave up.
***Bar pointed toward lower strap button.

Fmaj7sus2



J

Gtr. 1 tacet

††Gtr. 2: w/ Riff A (3 times)

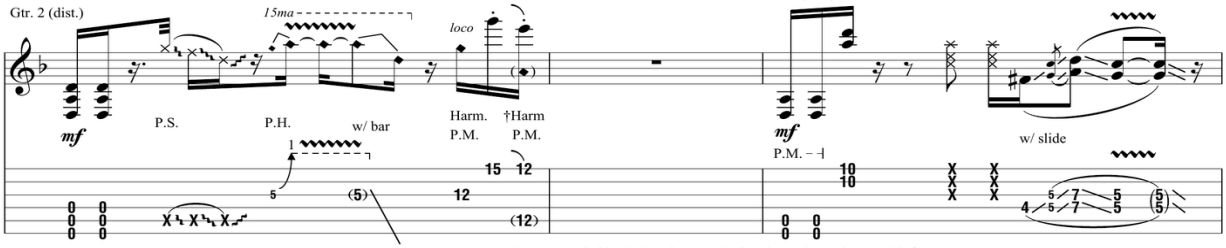
D5

Riff A

End Riff A

Riff B

End Riff B



†Harm. sounded by R.H. palm as L.H. thumb touches string at 12th fret.

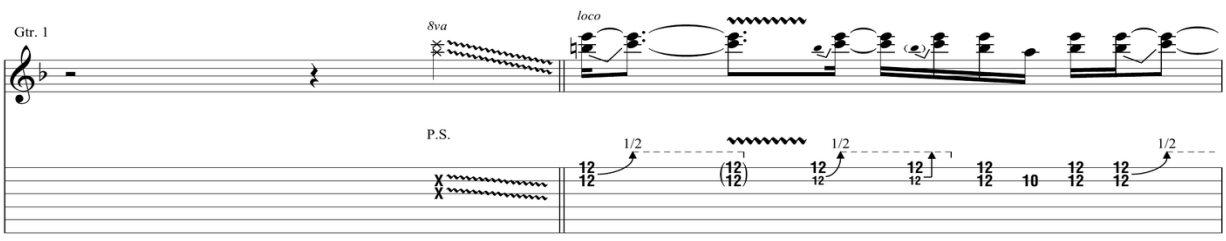
††Repeated w/ sampler.

*Gtr. 3: w/ Riff B

K

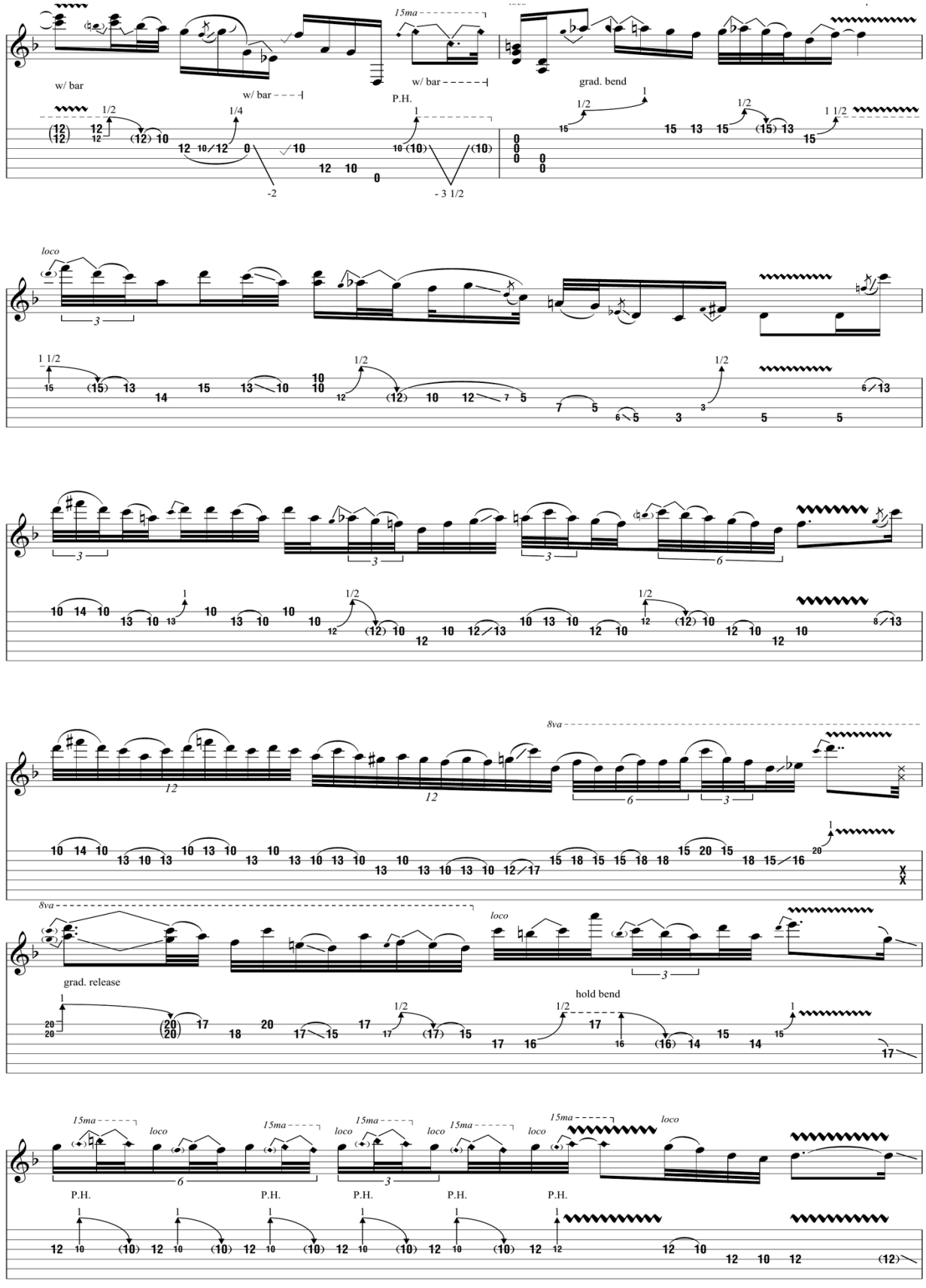
Gtr. 2: w/ Riff A (8 times)
Gtr. 3: w/ Riff B (8 times)

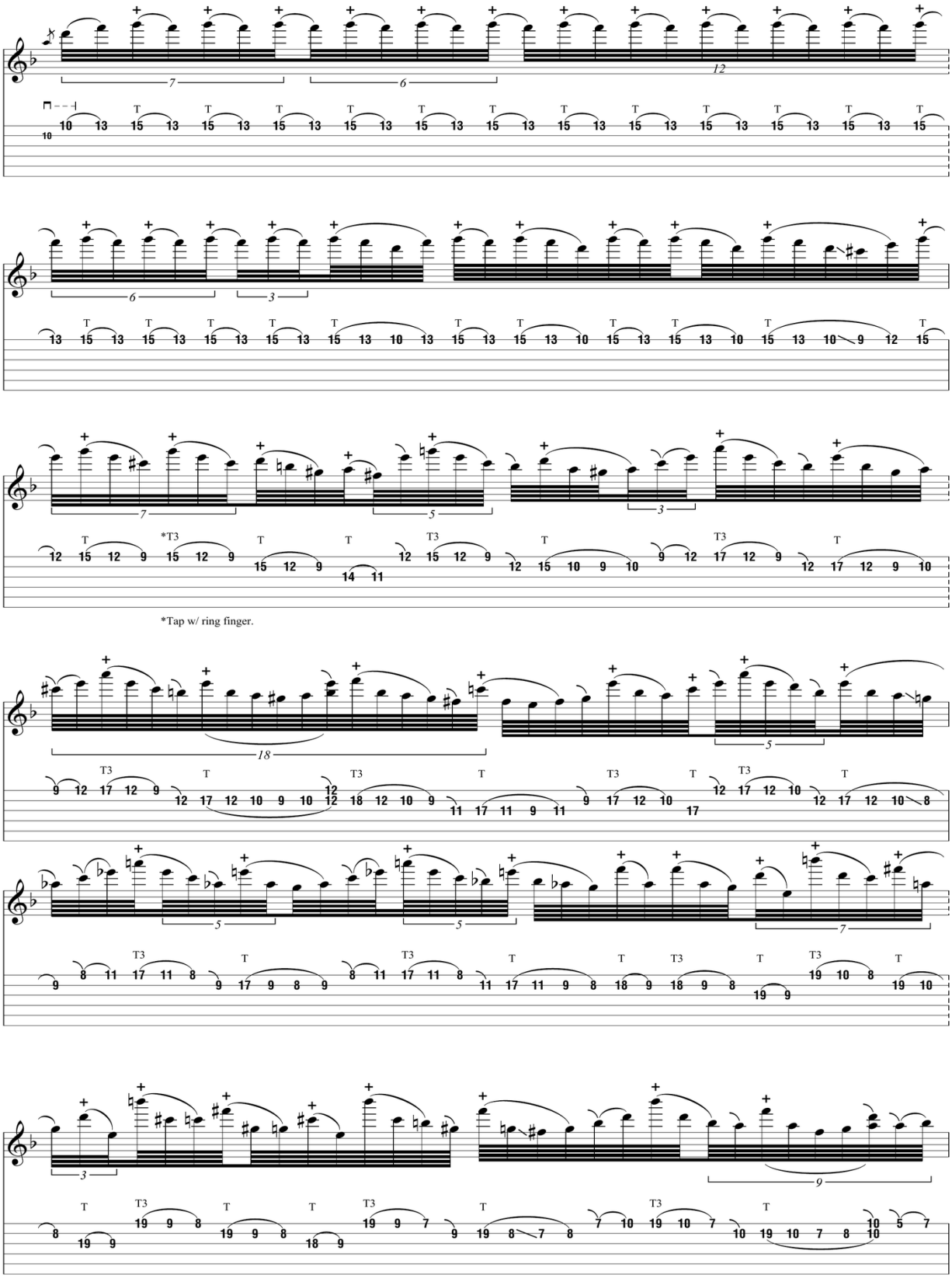
D5



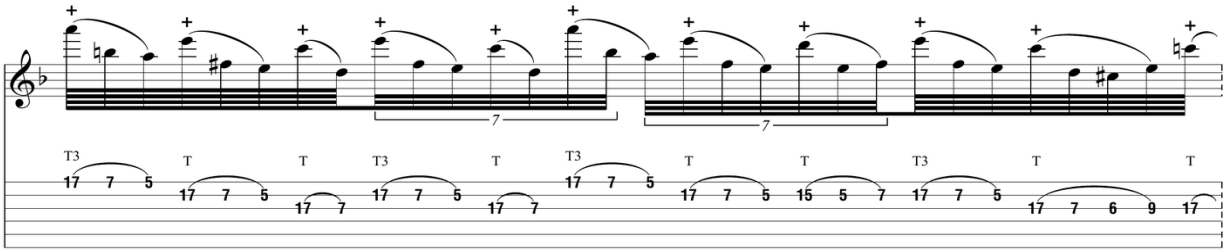
*Repeated w/ sampler.

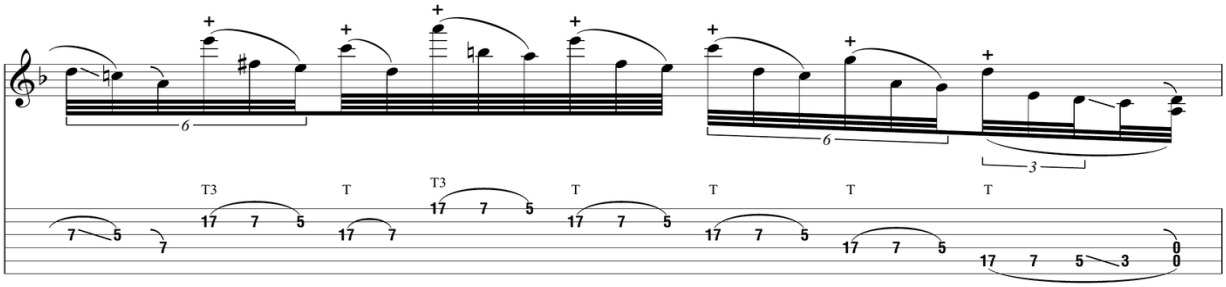
loco 8va


15ma
w/ bar
w/ bar
w/ bar
P.H.
grad. bend
1/2
1/4
1
-2
- 3 1/2
loco
8va
grad. release
hold bend
P.H.



*Tap w/ ring finger.



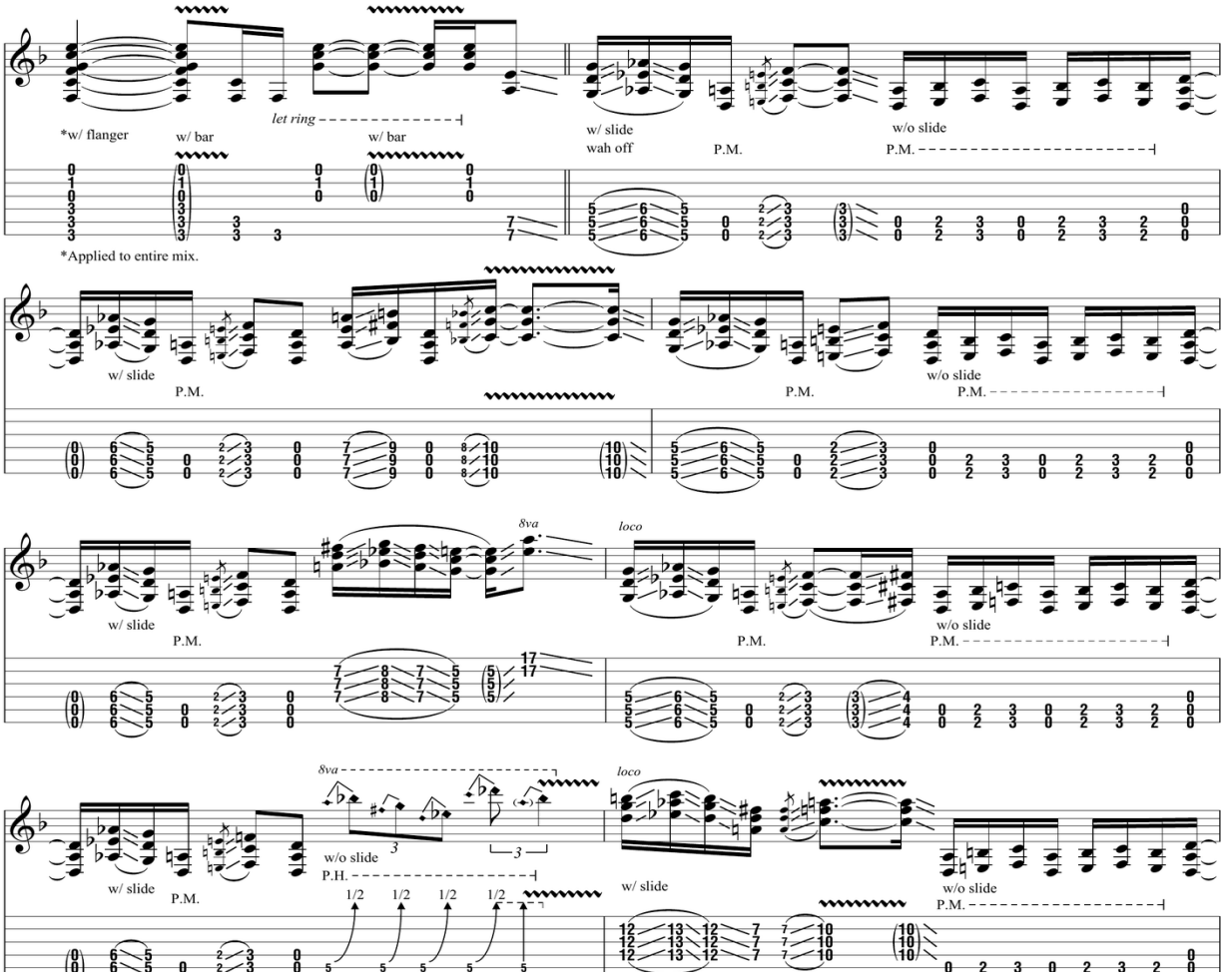


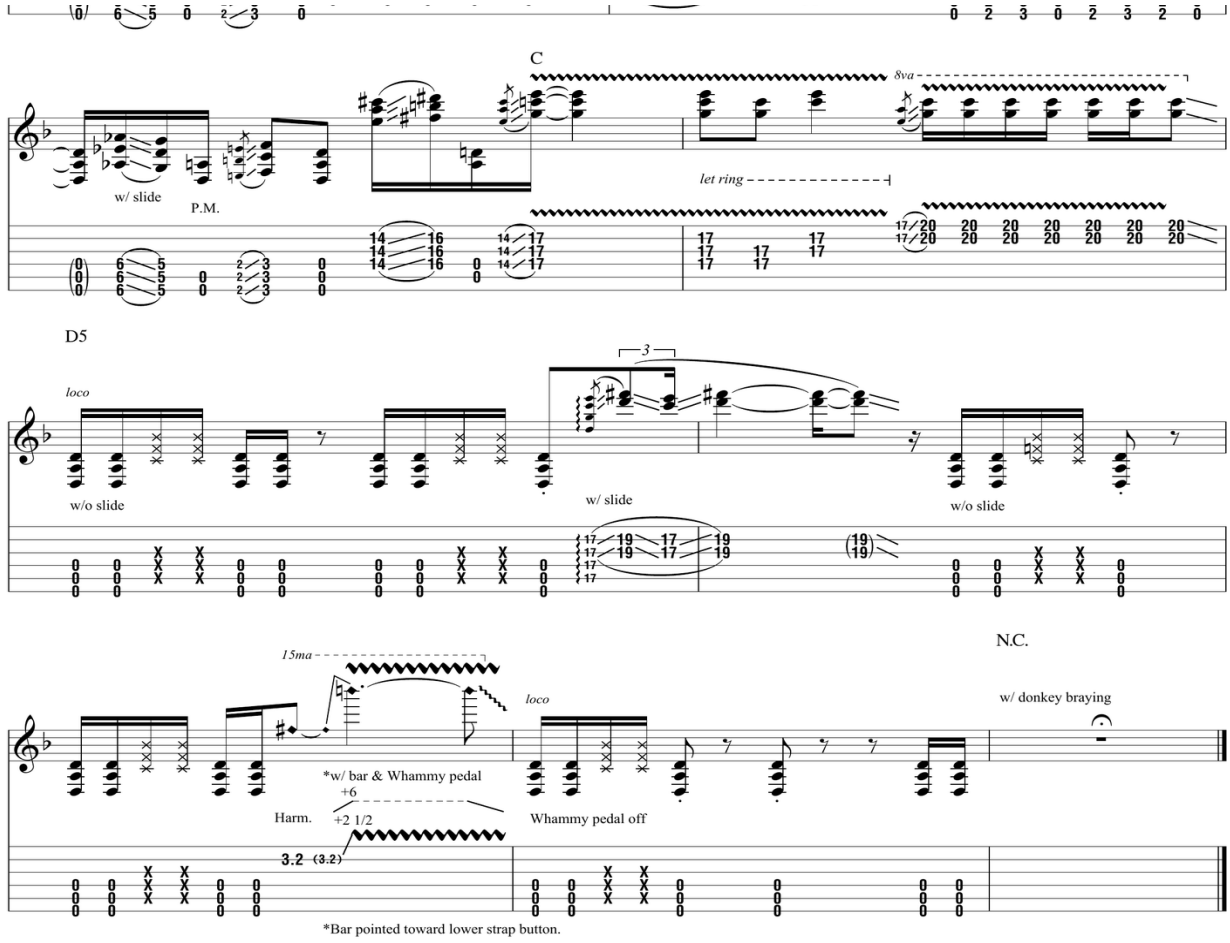
L

Gtr. 2: w/ Riff A
Gtr. 3: w/ Riff B

Fmaj7sus2

D5



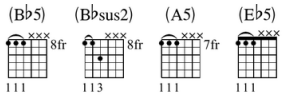


*Bar pointed toward lower strap button.

BUILDING THE CHURCH

By Steve Vai

(B♭5) (B♭sus2) (A5) (E♭5)



Gtrs. 3, 4 & 6: Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

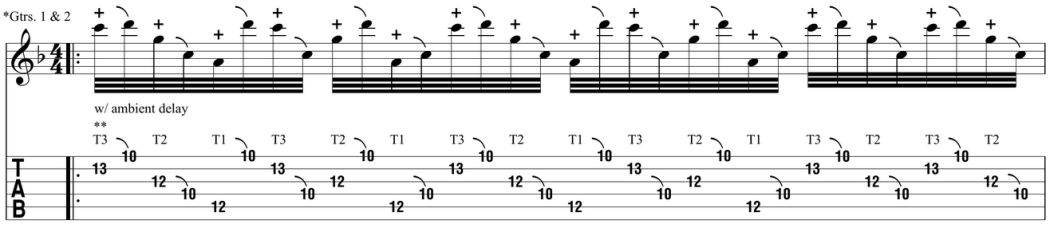
A

Moderately slow ♩ = 94

D7sus4

Riff A

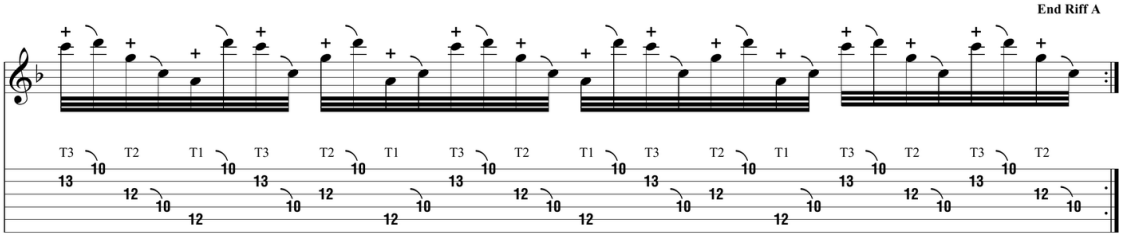
*Gtrs. 1 & 2



*Gtr. 1 (dist.), played *f*
Gtr. 2 (clean), played *mf*

**Reach over neck w/ fret hand, hammering 1st & 4th strings w/ middle & index fingers respectively throughout.
Pick-hand tap symbols: T3 = ring finger, T2 = middle finger, T1 = index finger

End Riff A



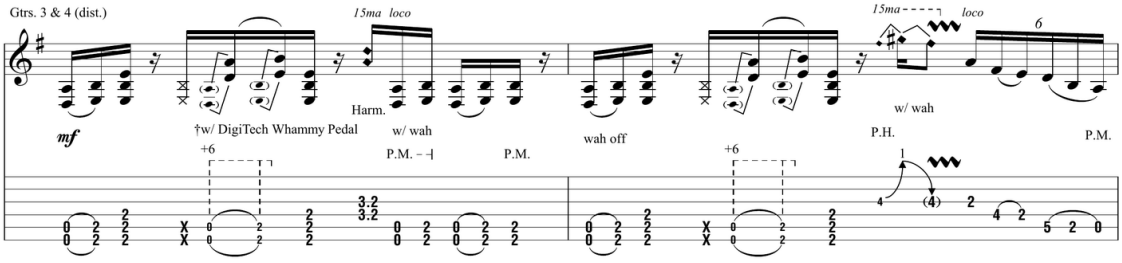
Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

D7sus4

***(E7sus4)

Rhy. Fig. 1

Gtrs. 3 & 4 (dist.)



†Set for 1 octave up. Place pedal in toe down position and engage for shifted notes only.

***Symbols in parentheses represent chord names respective to detuned guitars.
Symbols above reflect actual sounding chords.

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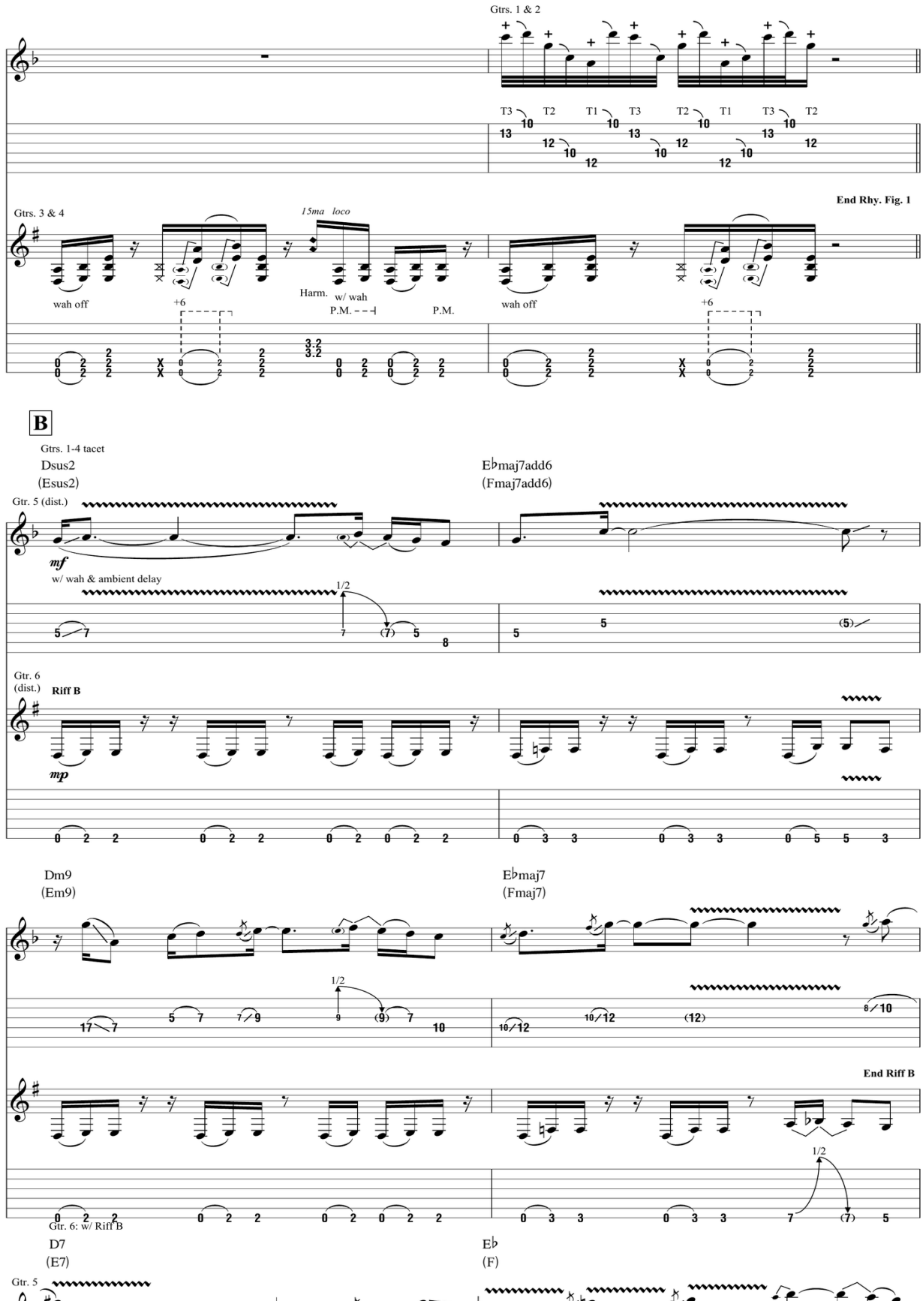
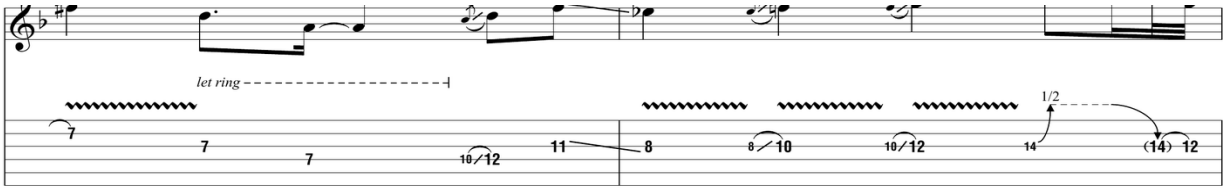
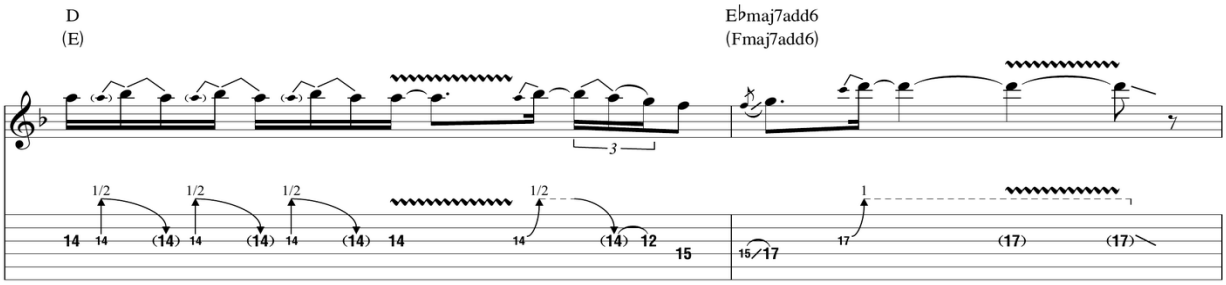
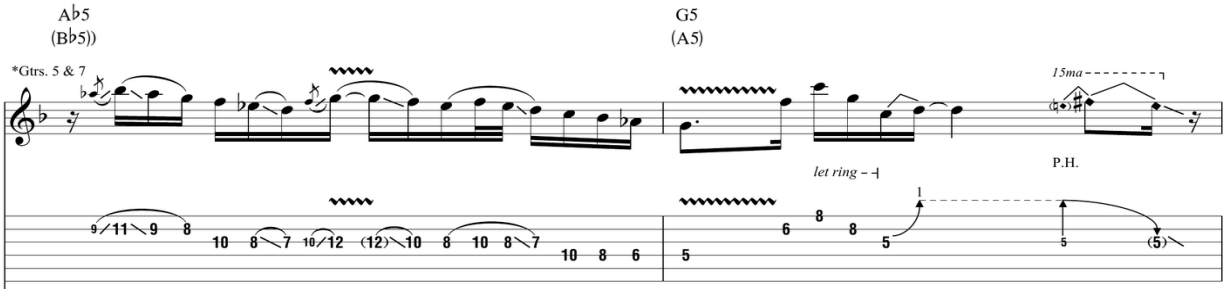
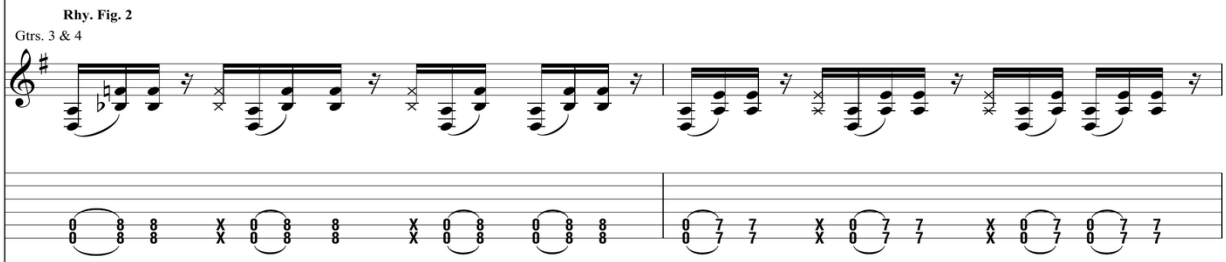
N.C.

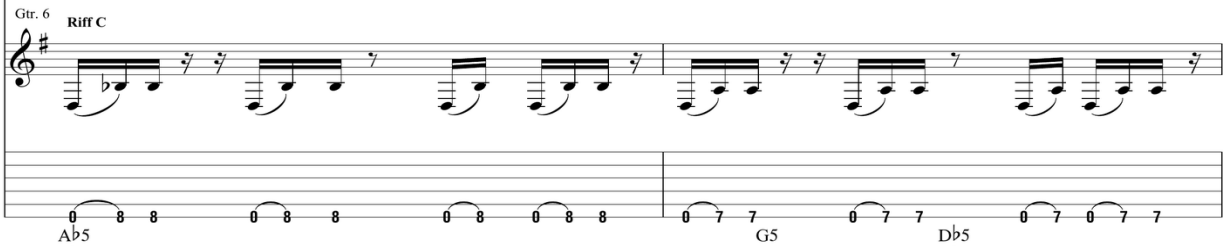

Gtrs. 1 & 2
T3 T2 T1 T3 T2 T1 T3 T2
Gtrs. 3 & 4
15ma loco
End Rhy. Fig. 1
wah off
+6
Harm.
w/ wah
P.M.
P.M.
wah off
+6
B
Gtrs. 1-4 tacet
Dsus2
(Esus2)
E♭maj7add6
(Fmaj7add6)
Gtr. 5 (dist.)
mf
w/ wah & ambient delay
1/2
Gtr. 6
(dist.)
Riff B
mp
Dm9
(Em9)
E♭maj7
(Fmaj7)
1/2
End Riff B
1/2
Gtr. 6: w/ Riff B
D7
(E7)
E♭
(F)
Gtr. 5

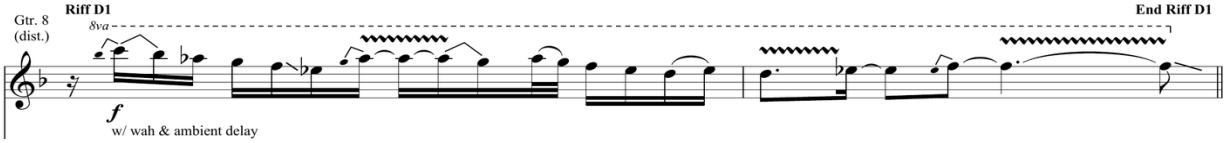

let ring
1/2

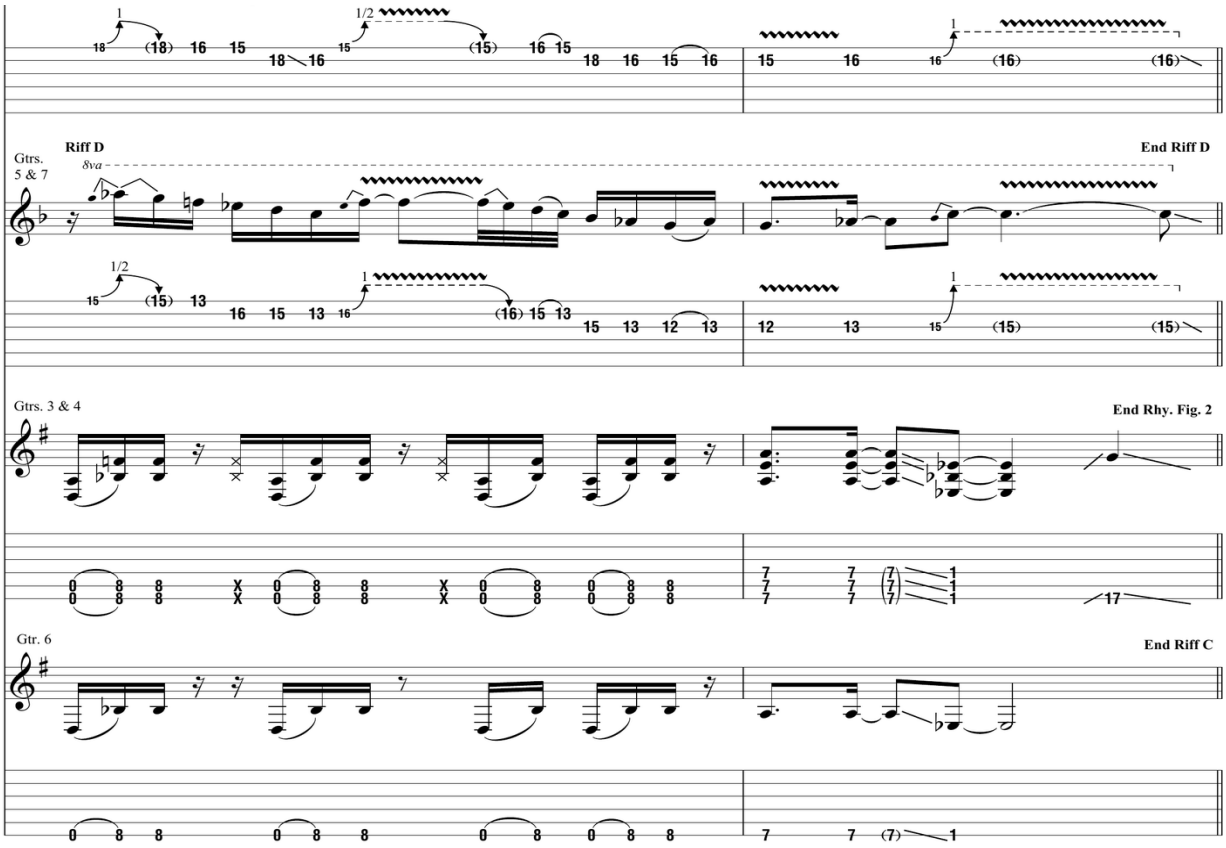

D
(E)
E♭maj7add6
(Fmaj7add6)
1/2
1


A♭5
(B♭5))
G5
(A5)
*Gtrs. 5 & 7
15ma
let ring
P.H.
*Gtr. 7 (dist.), w/ wah & ambient delay, played mf

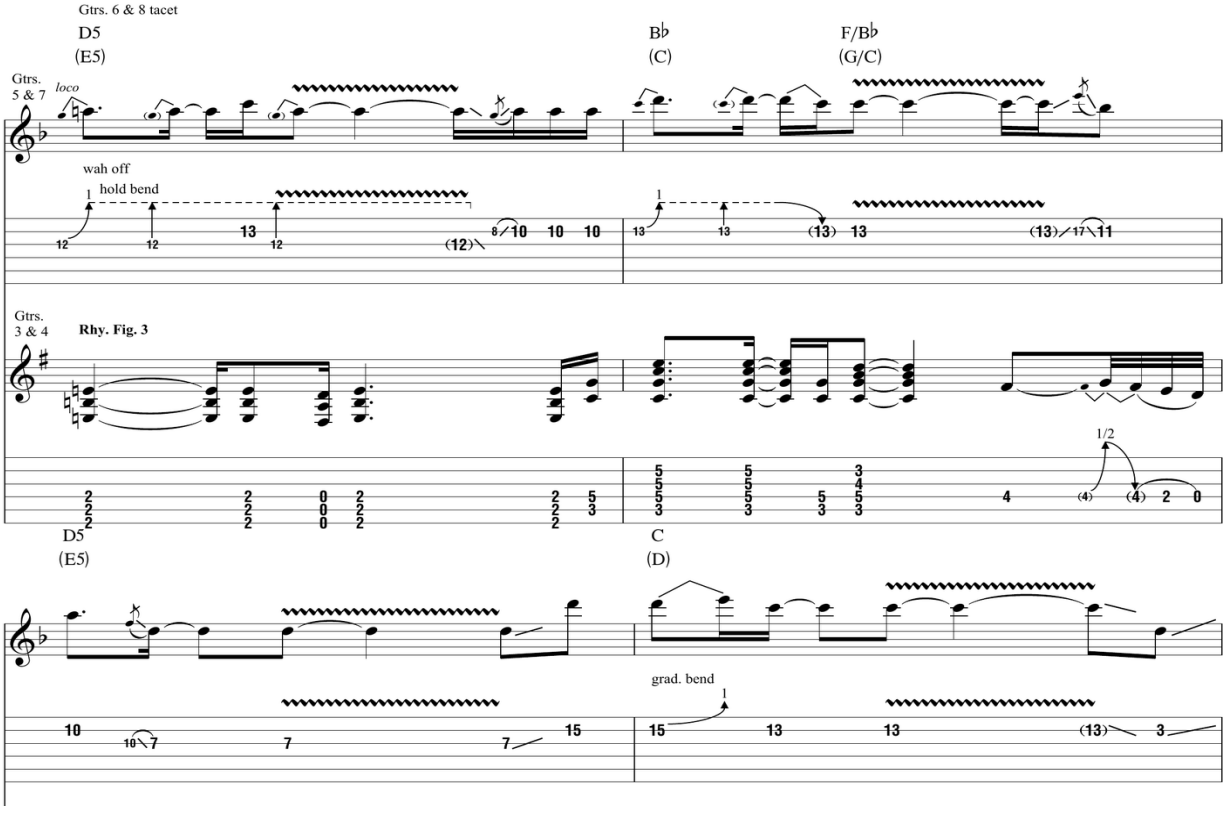

Rhy. Fig. 2
Gtrs. 3 & 4

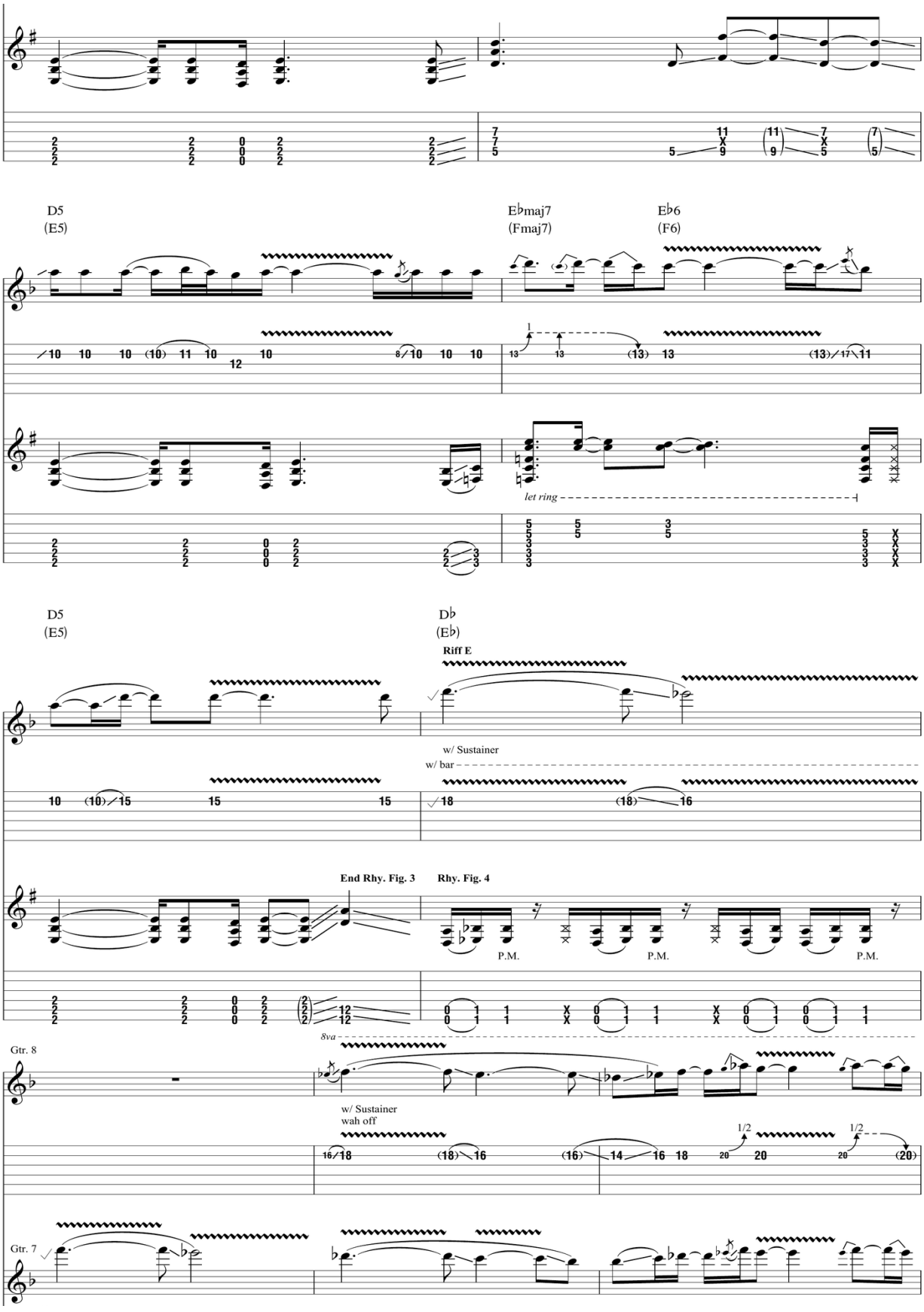

Gtr. 6
Riff C
A♭5
(B♭5)
G5
(A5)
D♭5
(E♭5)

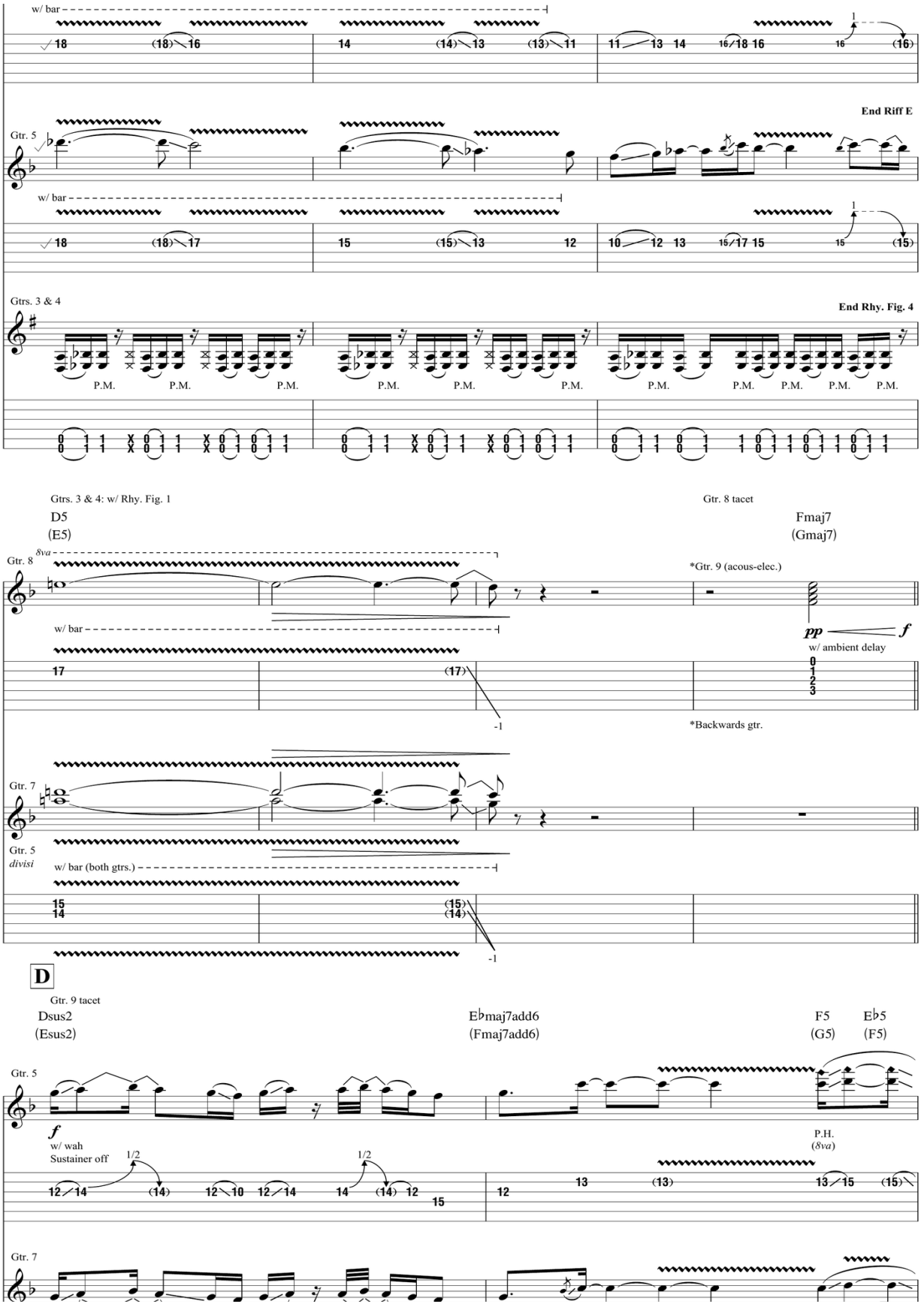

Riff D1
End Riff D1
Gtr. 8
(dist.)
8va
f
w/ wah & ambient delay

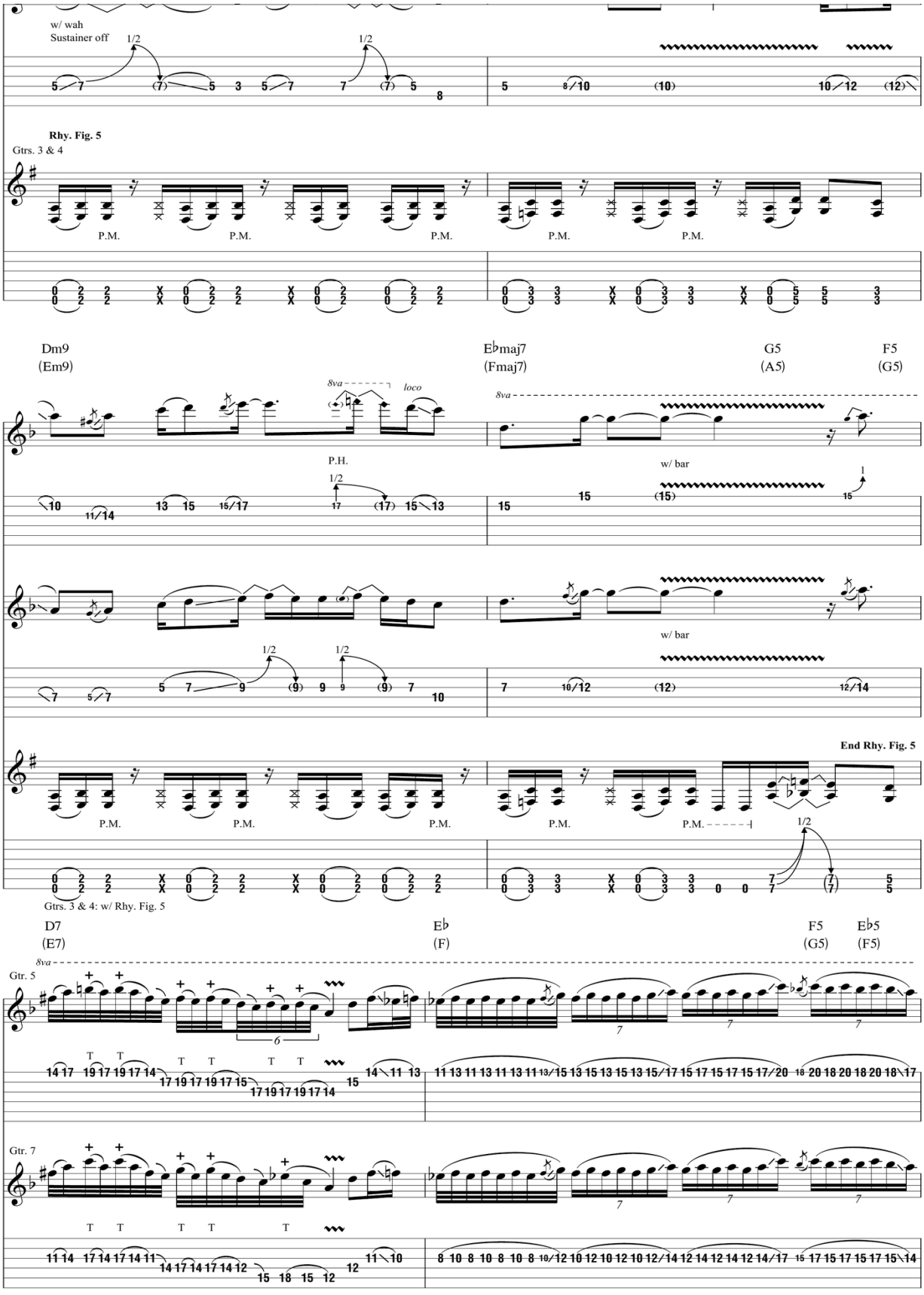

Gtrs.
5 & 7
Riff D
8va
End Riff D
Gtrs. 3 & 4
End Rhy. Fig. 2
Gtr. 6
End Riff C

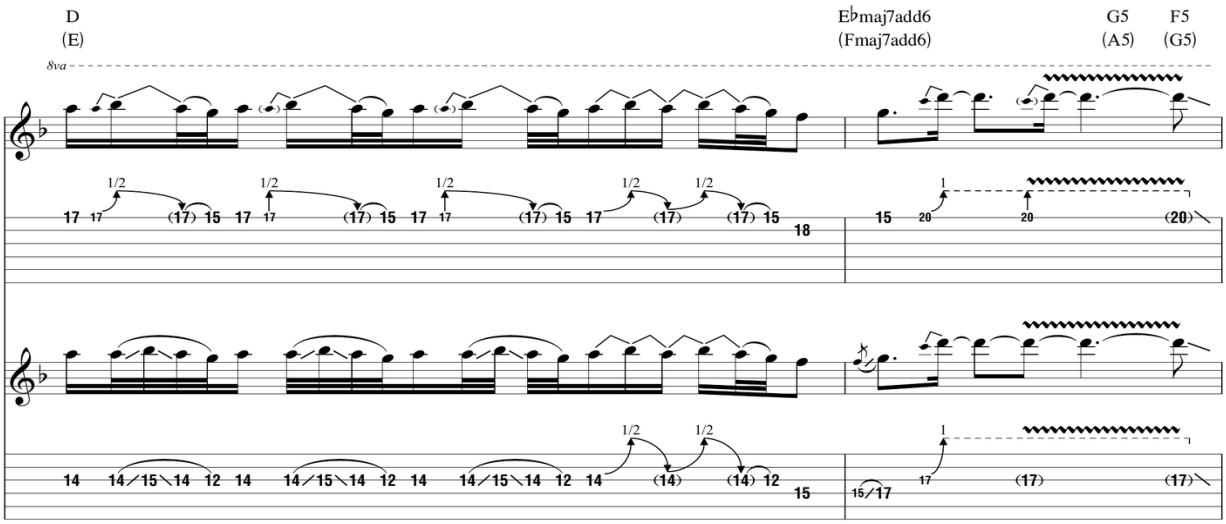
C


Gtrs. 6 & 8 tacet
D5
(E5)
B♭
(C)
F/B♭
(G/C)
Gtrs.
5 & 7
loco
wah off
hold bend
Gtrs.
3 & 4
Rhy. Fig. 3
D5
(E5)
C
(D)
grad. bend

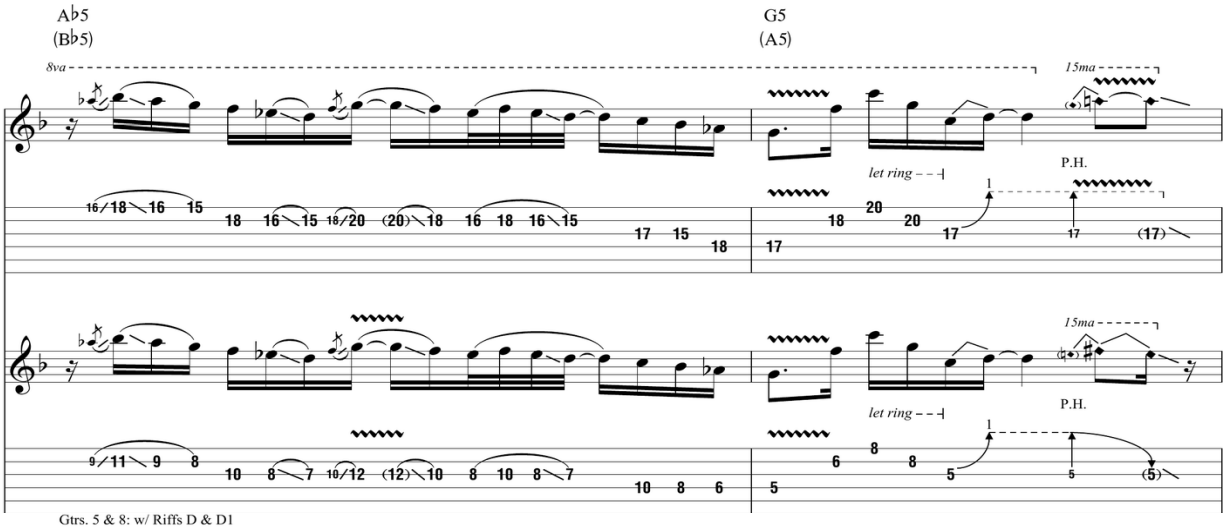

D5
(E5)
E♭maj7
(Fmaj7)
E♭6
(F6)
let ring
D5
(E5)
D♭
(E♭)
Riff E
w/ Sustainer
w/ bar
End Rhy. Fig. 3
Rhy. Fig. 4
P.M.
P.M.
P.M.
8va
Gtr. 8
w/ Sustainer
wah off
1/2
1/2
Gtr. 7


w/ bar
Gtr. 5
End Riff E
w/ bar
Gtrs. 3 & 4
End Rhy. Fig. 4
P.M.
Gtrs. 3 & 4: w/ Rhy. Fig. 1
Gtr. 8 tacet
D5
(E5)
Fmaj7
(Gmaj7)
8va
Gtr. 8
*Gtr. 9 (acous-elec.)
w/ bar
pp
f
w/ ambient delay
*Backwards gtr.
Gtr. 7
Gtr. 5
divisi
w/ bar (both gtrs.)
D
Gtr. 9 tacet
Dsus2
(Esus2)
E♭maj7add6
(Fmaj7add6)
F5
(G5)
E♭5
(F5)
Gtr. 5
w/ wah
Sustainer off
1/2
P.H.
(8va)
Gtr. 7

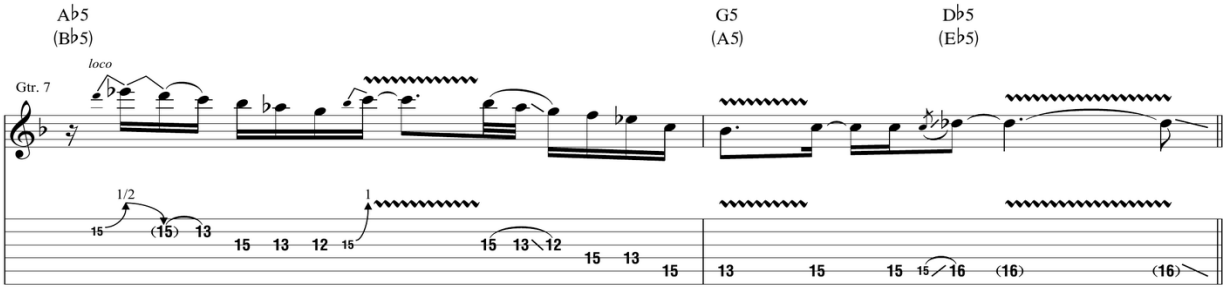

w/ wah
Sustainer off
Rhy. Fig. 5
Gtrs. 3 & 4
P.M.
Dm9
(Em9)
E♭maj7
(Fmaj7)
G5
(A5)
F5
(G5)
8va
loco
P.H.
w/ bar
End Rhy. Fig. 5
Gtrs. 3 & 4: w/ Rhy. Fig. 5
D7
(E7)
E♭
(F)
F5
(G5)
E♭5
(F5)
Gtr. 5
Gtr. 7



Gtrs. 3 & 4: w/ Rhy. Fig. 2

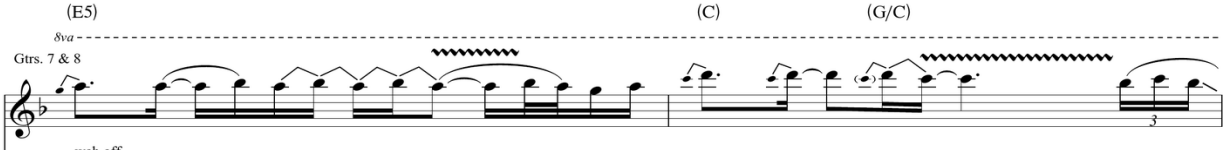


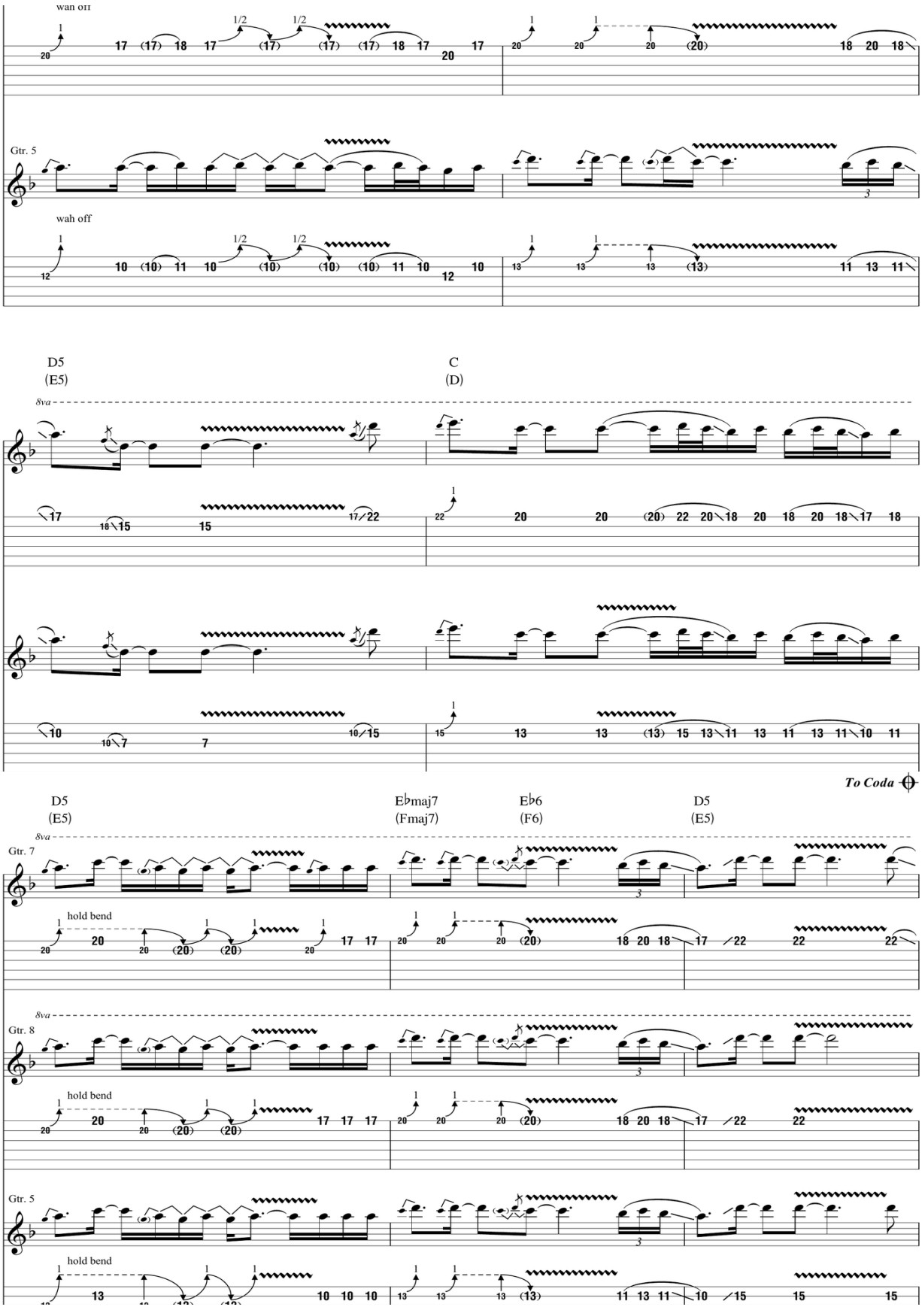
Gtrs. 5 & 8: w/ Riffs D & D1

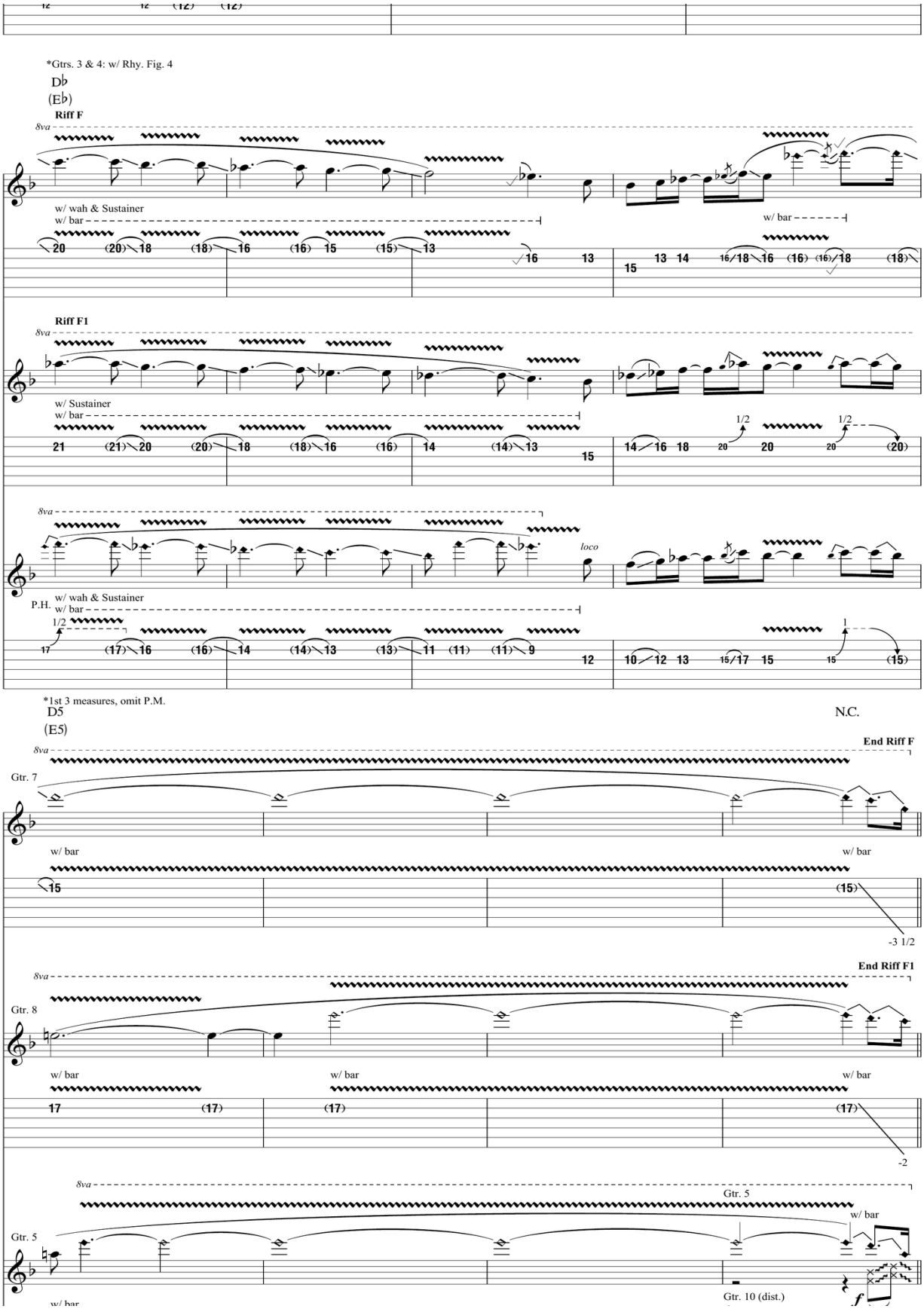


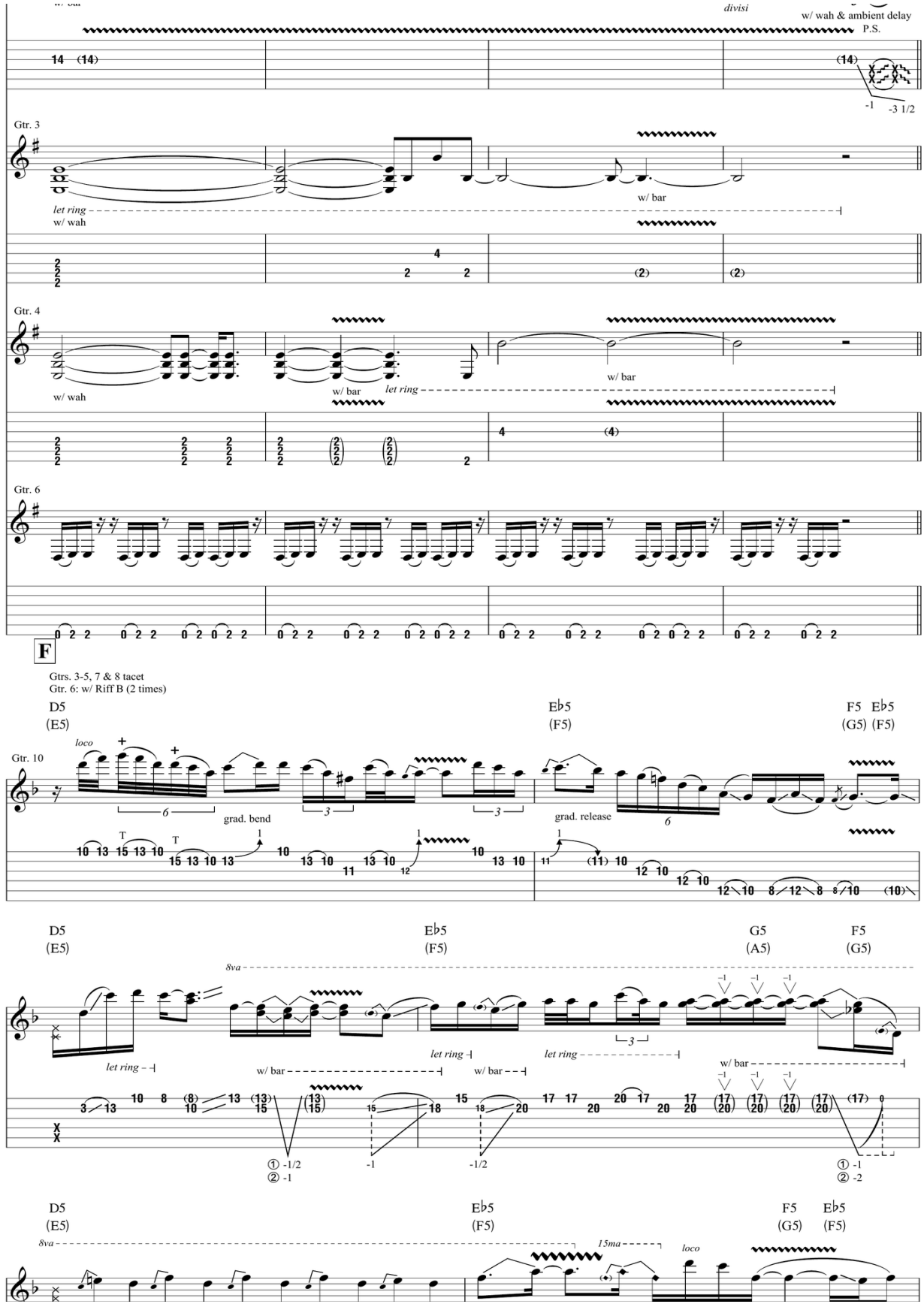
𝄋 **E**

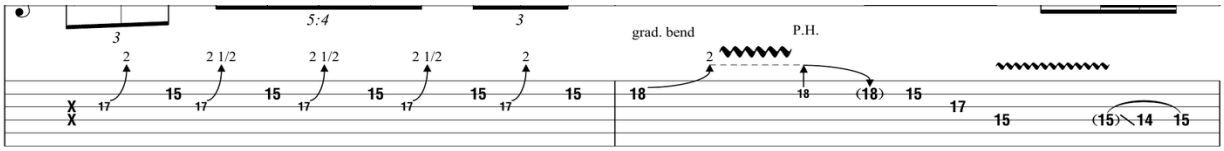
Gtrs. 3 & 4: w/ Rhy. Fig. 3

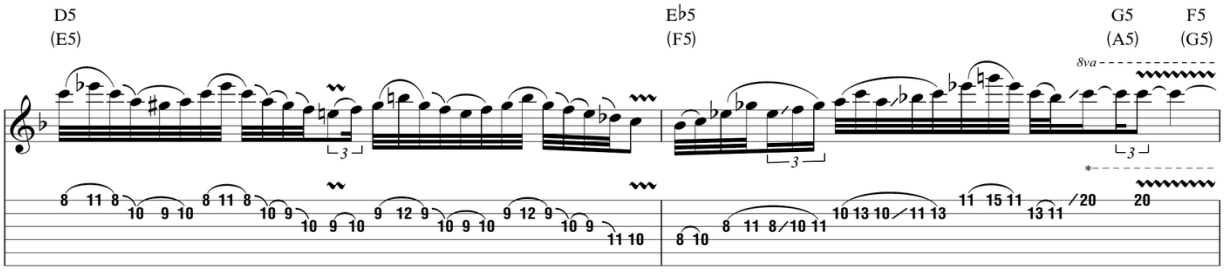



wah off
Gtr. 5
wah off
D5
(E5)
C
(D)
8va
To Coda
D5
(E5)
E♭maj7
(Fmaj7)
E♭6
(F6)
D5
(E5)
8va
Gtr. 7
hold bend
8va
Gtr. 8
hold bend
Gtr. 5
hold bend

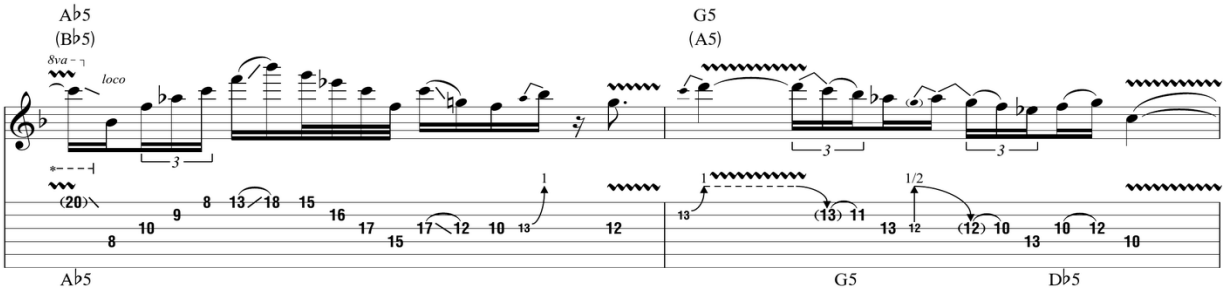

*Gtrs. 3 & 4: w/ Rhy. Fig. 4
D♭
(E♭)
Riff F
8va
w/ wah & Sustainer
w/ bar
w/ bar
Riff F1
8va
w/ Sustainer
w/ bar
8va
loco
P.H.
w/ wah & Sustainer
w/ bar
*1st 3 measures, omit P.M.
D5
(E5)
N.C.
End Riff F
8va
Gtr. 7
w/ bar
w/ bar
-3 1/2
End Riff F1
8va
Gtr. 8
w/ bar
w/ bar
w/ bar
-2
8va
Gtr. 5
Gtr. 5
w/ bar
w/ bar
Gtr. 10 (dist.)
f

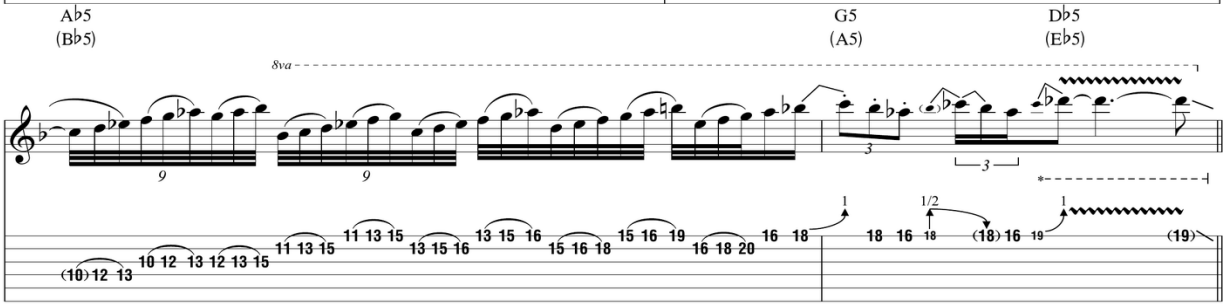

divisi
w/ wah & ambient delay
P.S.
Gtr. 3
let ring
w/ wah
w/ bar
Gtr. 4
w/ wah
w/ bar
let ring
Gtr. 6
F
Gtrs. 3-5, 7 & 8 tacet
Gtr. 6: w/ Riff B (2 times)
D5
(E5)
E♭5
(F5)
F5
(G5)
E♭5
(F5)
Gtr. 10
loco
grad. bend
grad. release
G5
(A5)
8va
let ring
w/ bar
15ma





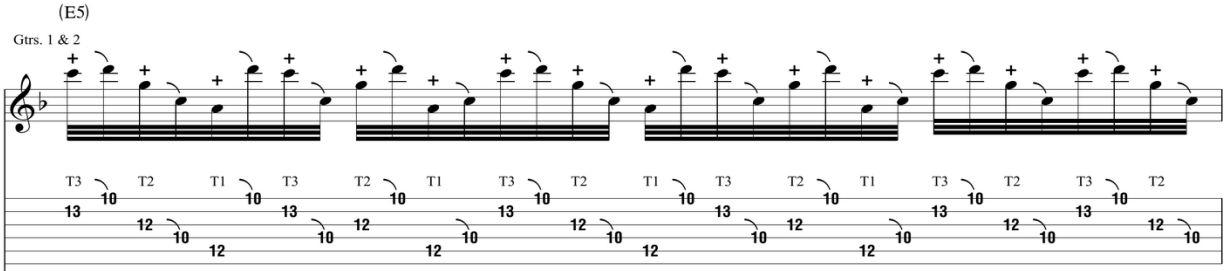
Gtr. 6: w/ Riff C



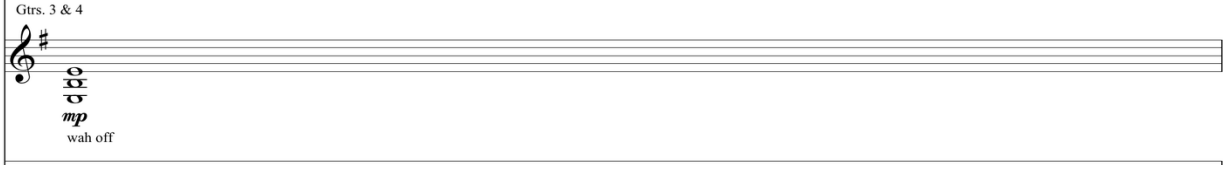


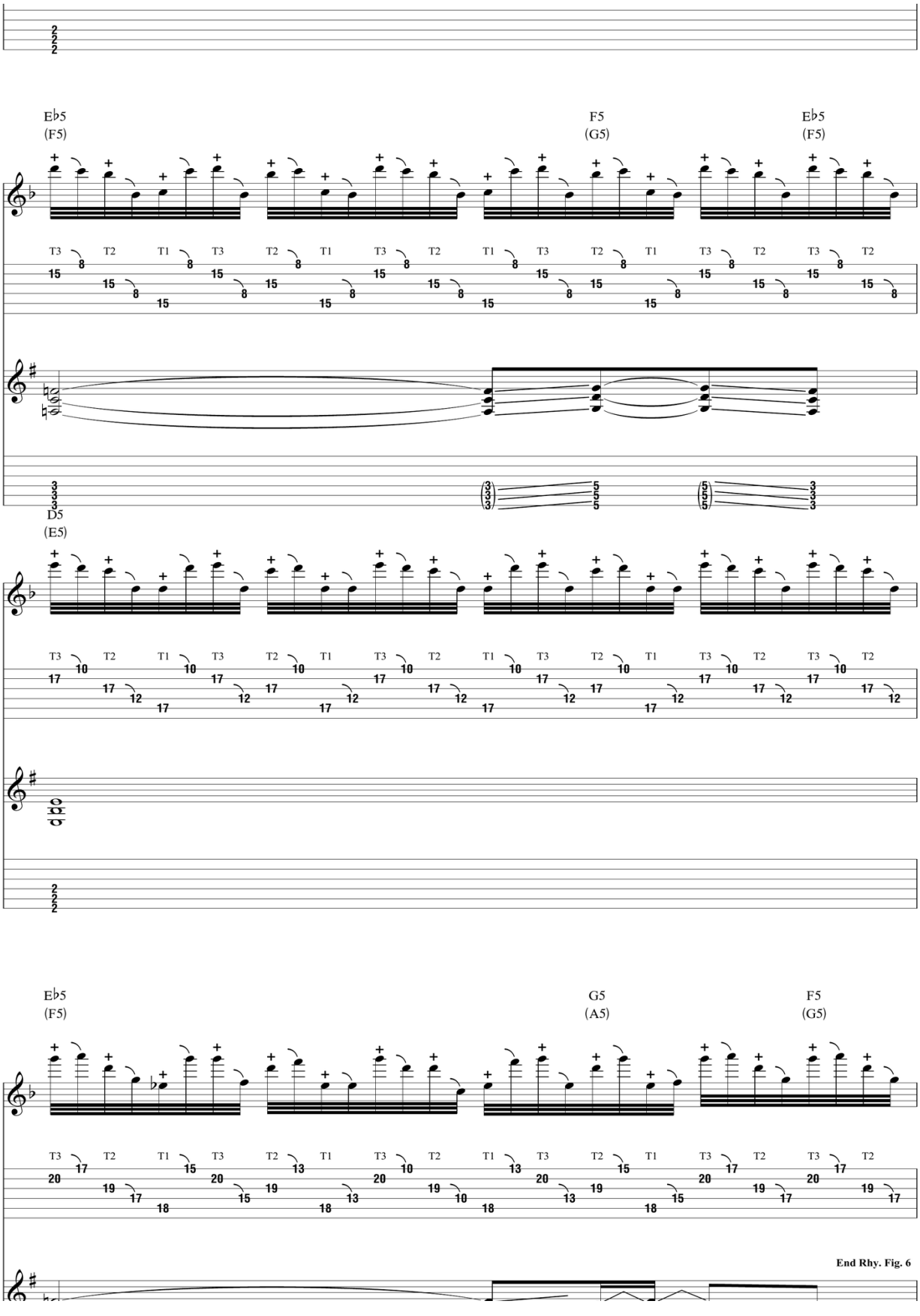
G

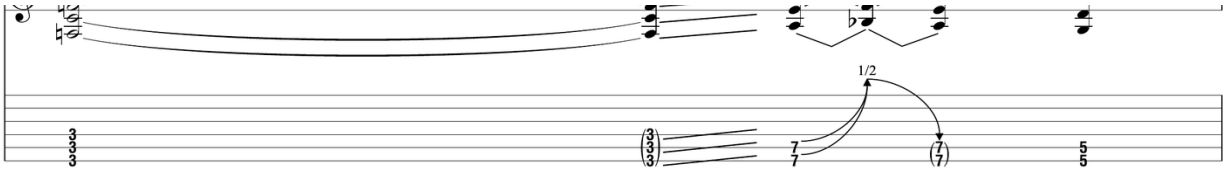
Gtr. 6: w/ Riff B (2 times)
Gtr. 10 tacet



Rhy. Fig. 6



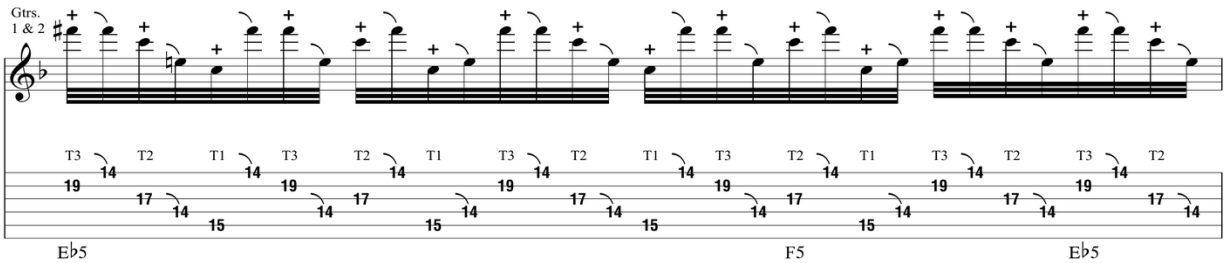

E♭5
(F5)
F5
(G5)
E♭5
(F5)
D5
(E5)
E♭5
(F5)
G5
(A5)
F5
(G5)
End Rhy. Fig. 6



Gtrs. 3 & 4: w/ Rhy. Fig. 6

D5
(E5)

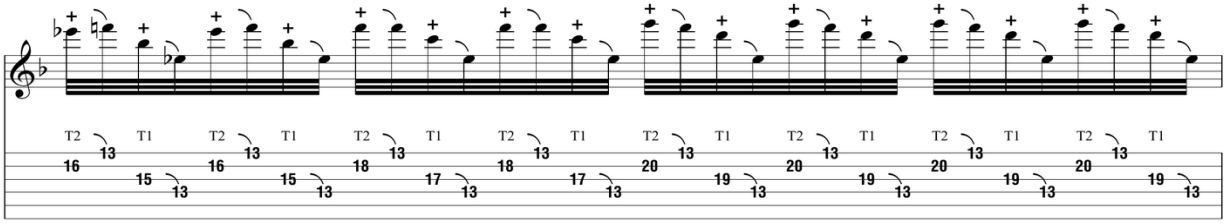
Gtrs.
1 & 2



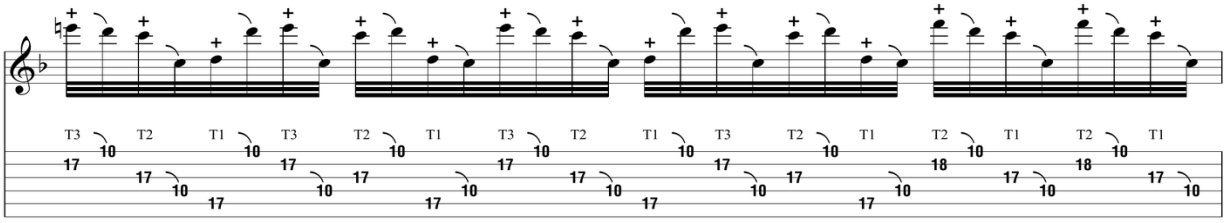
E♭5
(F5)

F5
(G5)

E♭5
(F5)



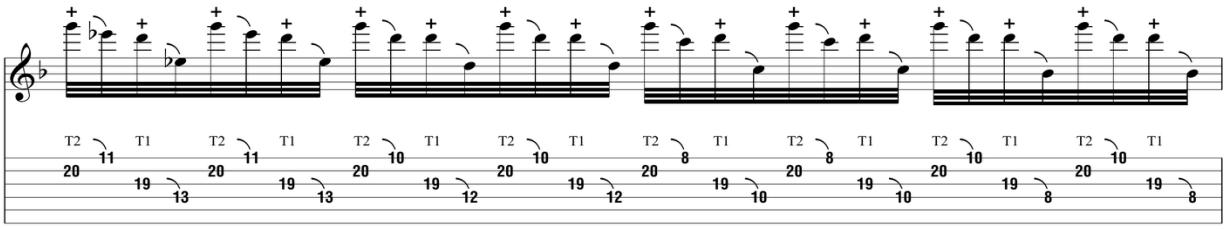
D5
(E5)



E♭5
(F5)

G5
(A5)

F5
(G5)

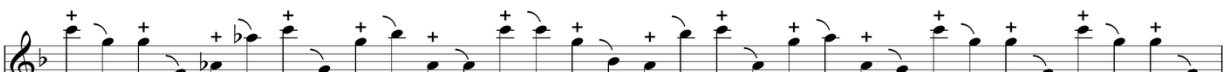


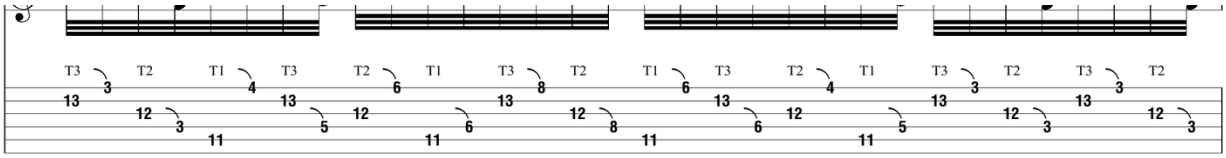
Gtr. 6: w/ Riff C

(B♭5)

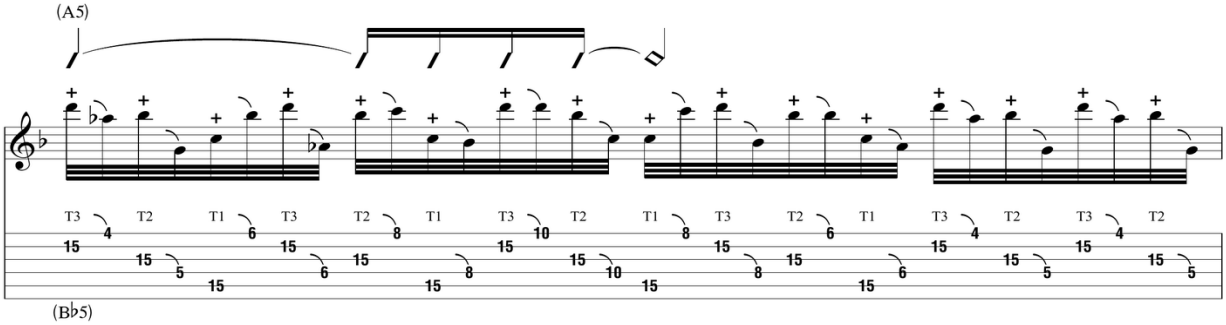
(B♭sus2)

Gtrs.
3 & 4

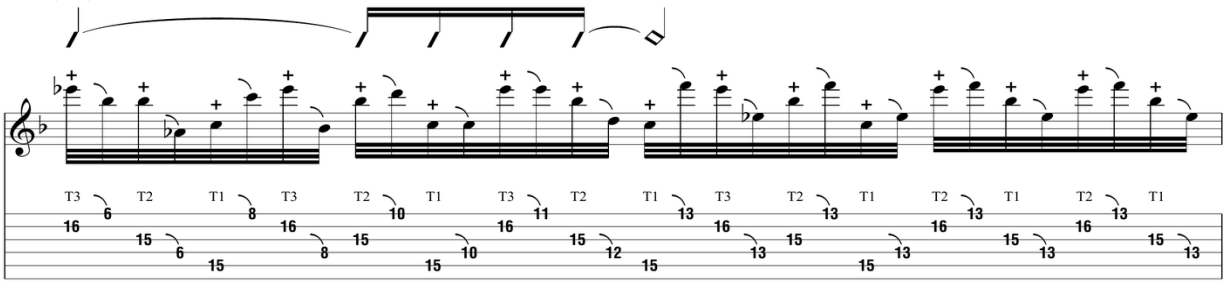




(A5)



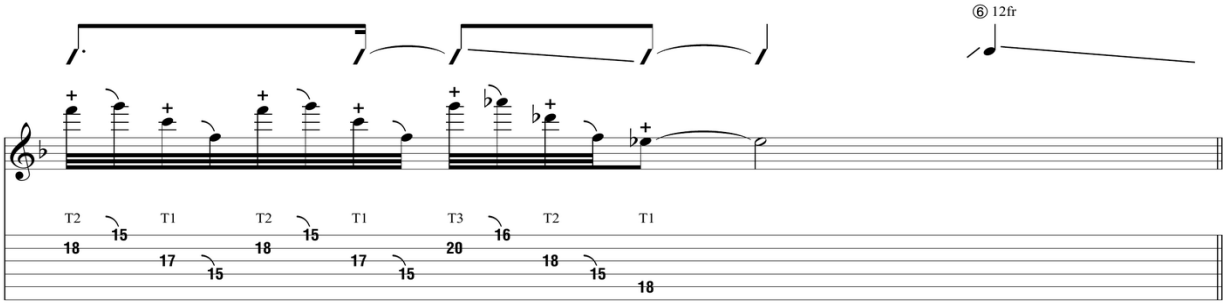
(B♭5)



D.S. al Coda

(A5) (E♭5) (D)

⑥ 12fr



Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 4
Gtr. 5: w/ Riff E
Gtrs. 7 & 8: w/ Riffs F & F1

D♭
(E♭)

Gtr. 13 (dist.)

8va

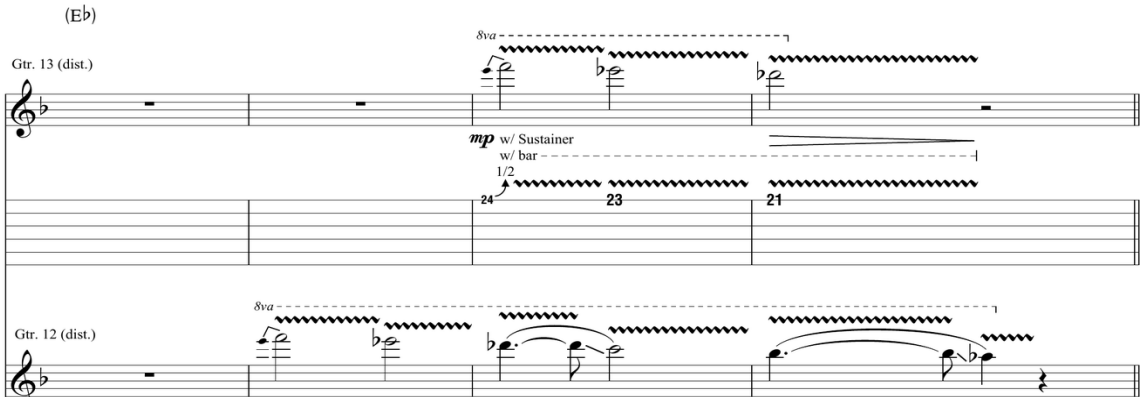
mp w/ Sustainer
w/ bar

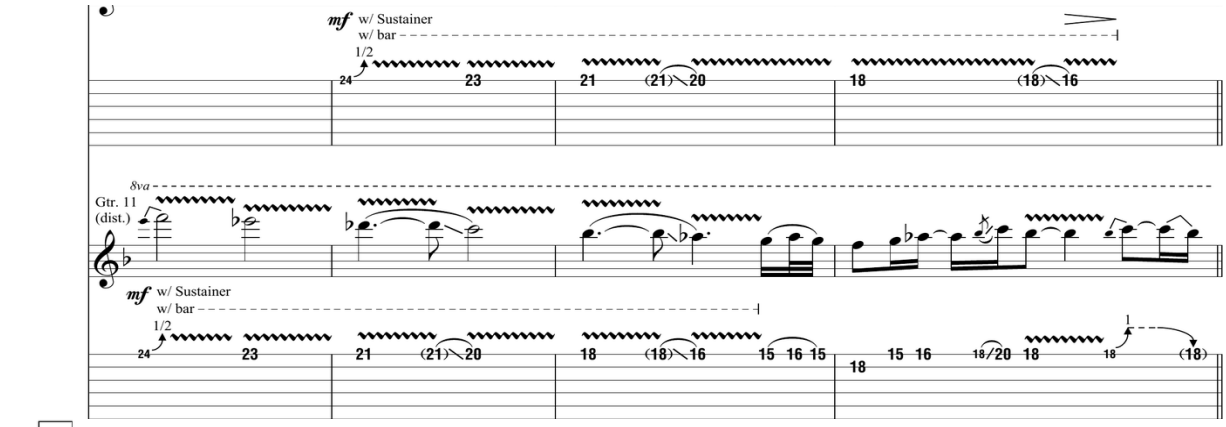
1/2

24 23 21

Gtr. 12 (dist.)

8va



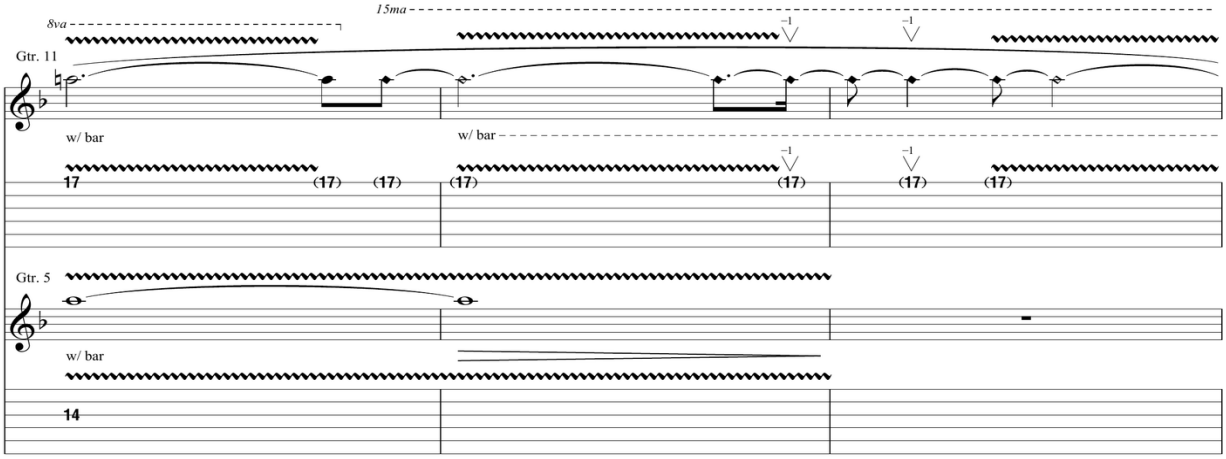


H

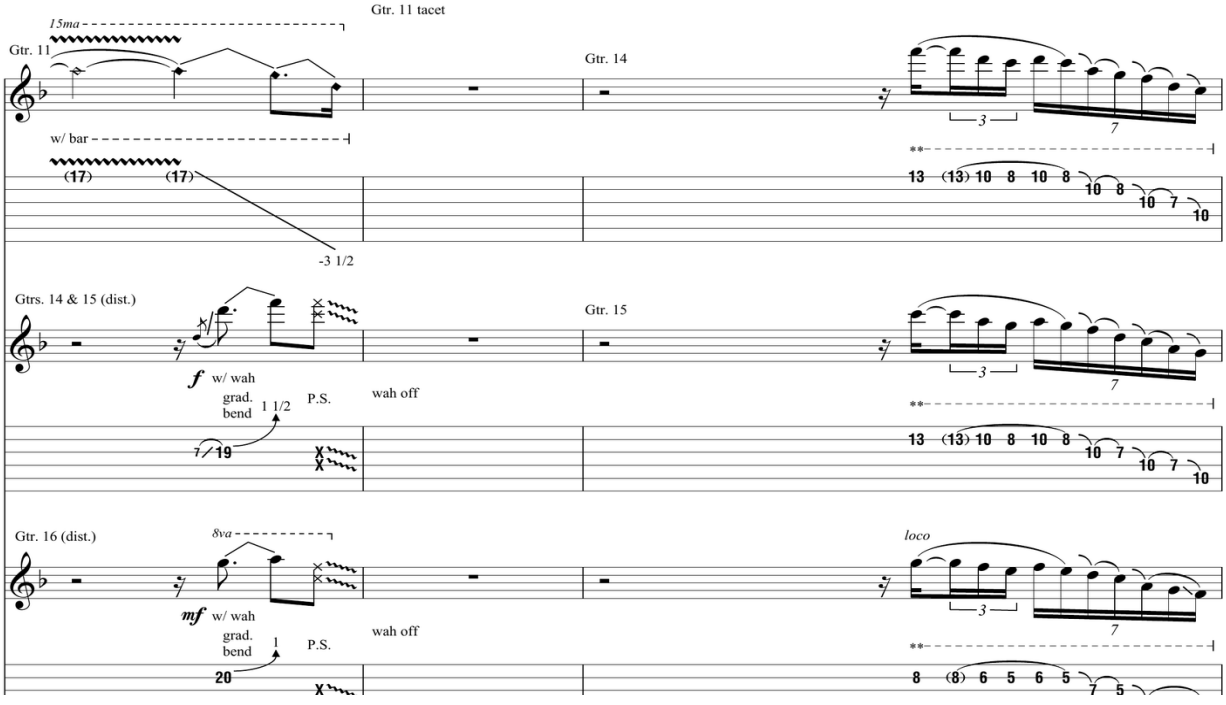
Gtrs. 3 & 4: w/ Rhy. Fig. 1 (1 1/4 times)
Gtrs. 12 & 13 tacet

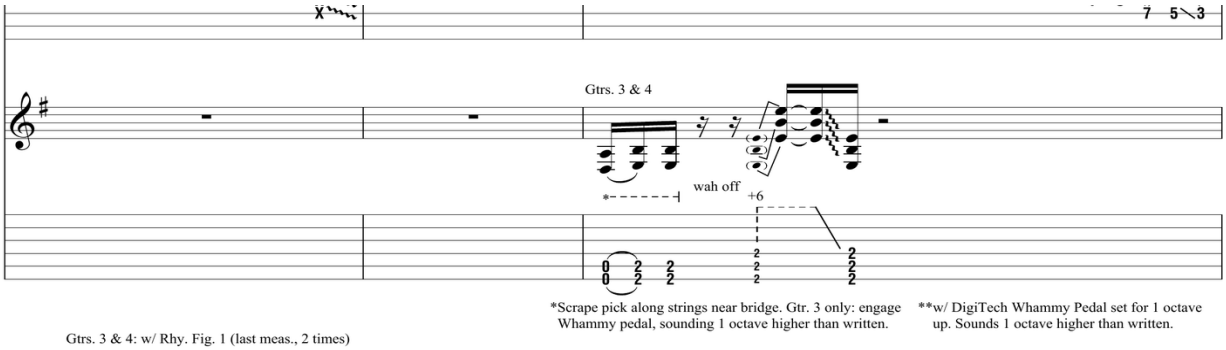
D5
(E5)

Gtr. 5 tacet

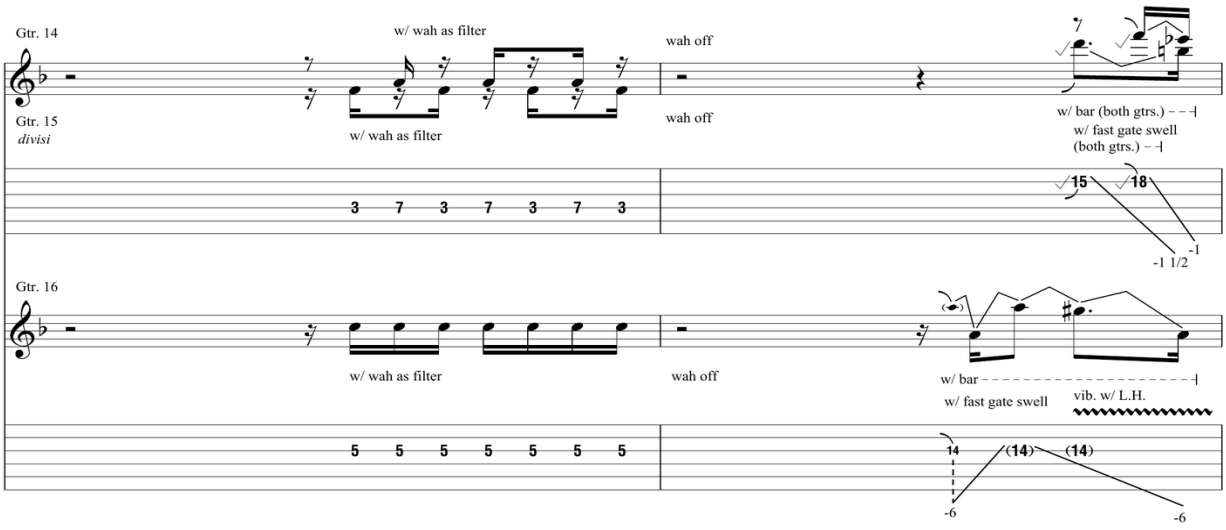


Gtr. 11 tacet

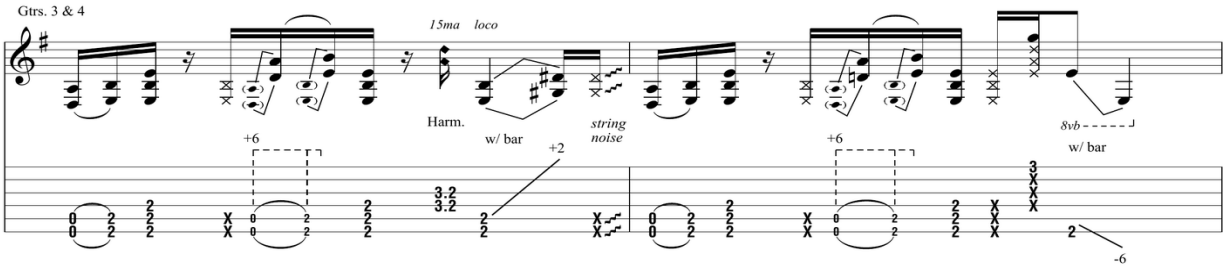




Gtrs. 3 & 4: w/ Rhy. Fig. 1 (last meas., 2 times)

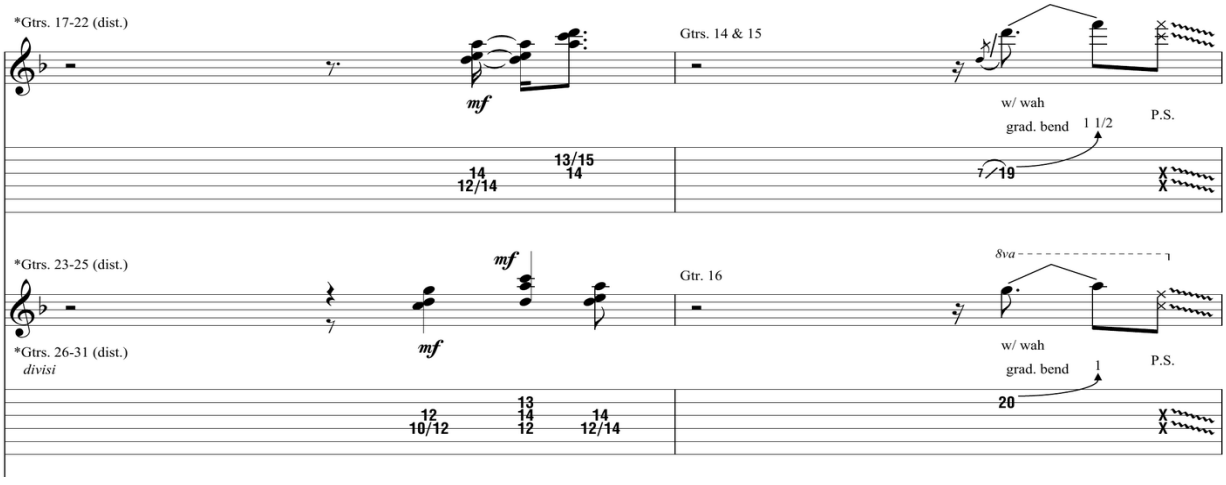


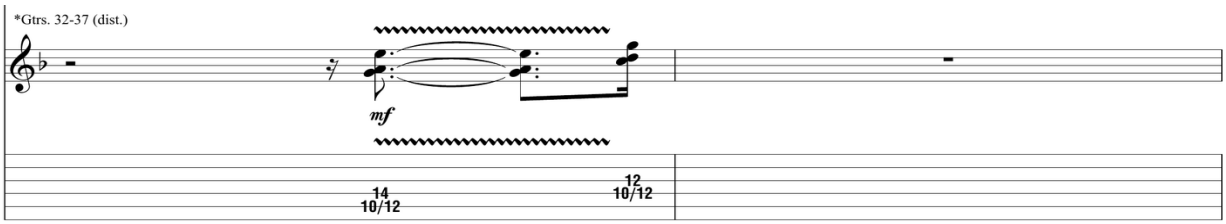
Gtrs. 14-16 tacet



Gtrs. 3 & 4: w/ Rhy. Fig. 1 (last meas., 3 times)

Gtrs. 17-37 tacet



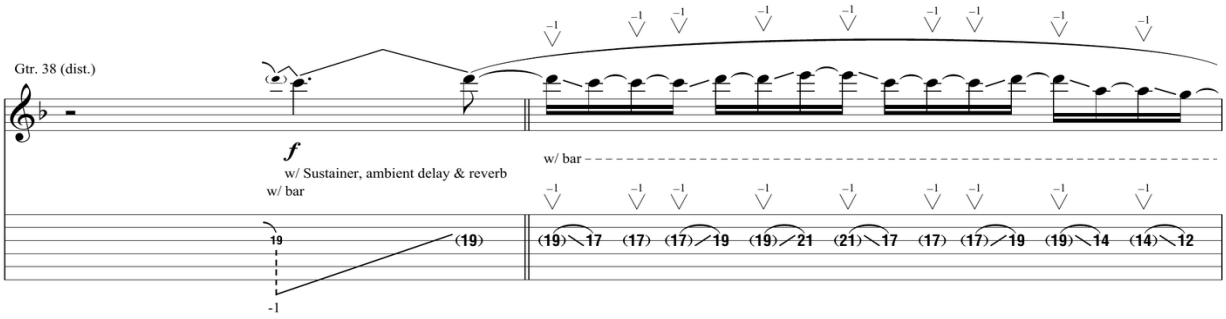


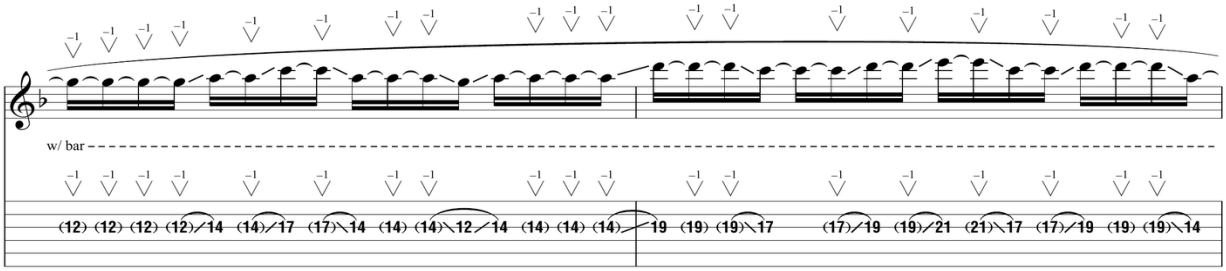
*One note per guitar; all w/ fast gate swell.

I

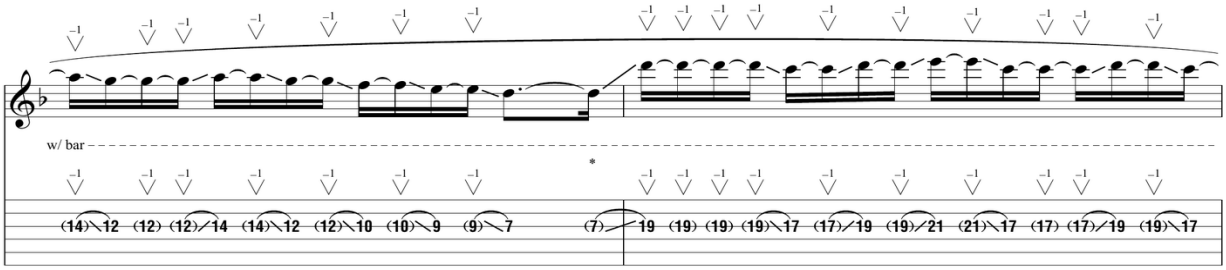
Gtrs. 14-16 tacet

N.C.



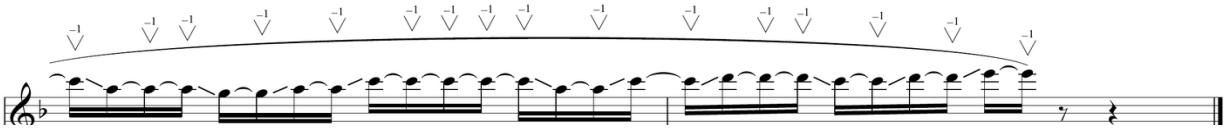


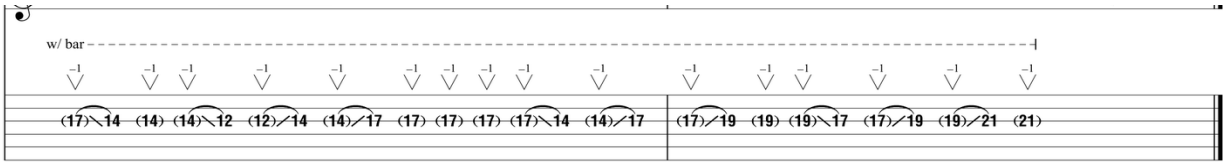
Begin fade



*Sustainer set to “Mix” mode; partial harmonics sound till fade.

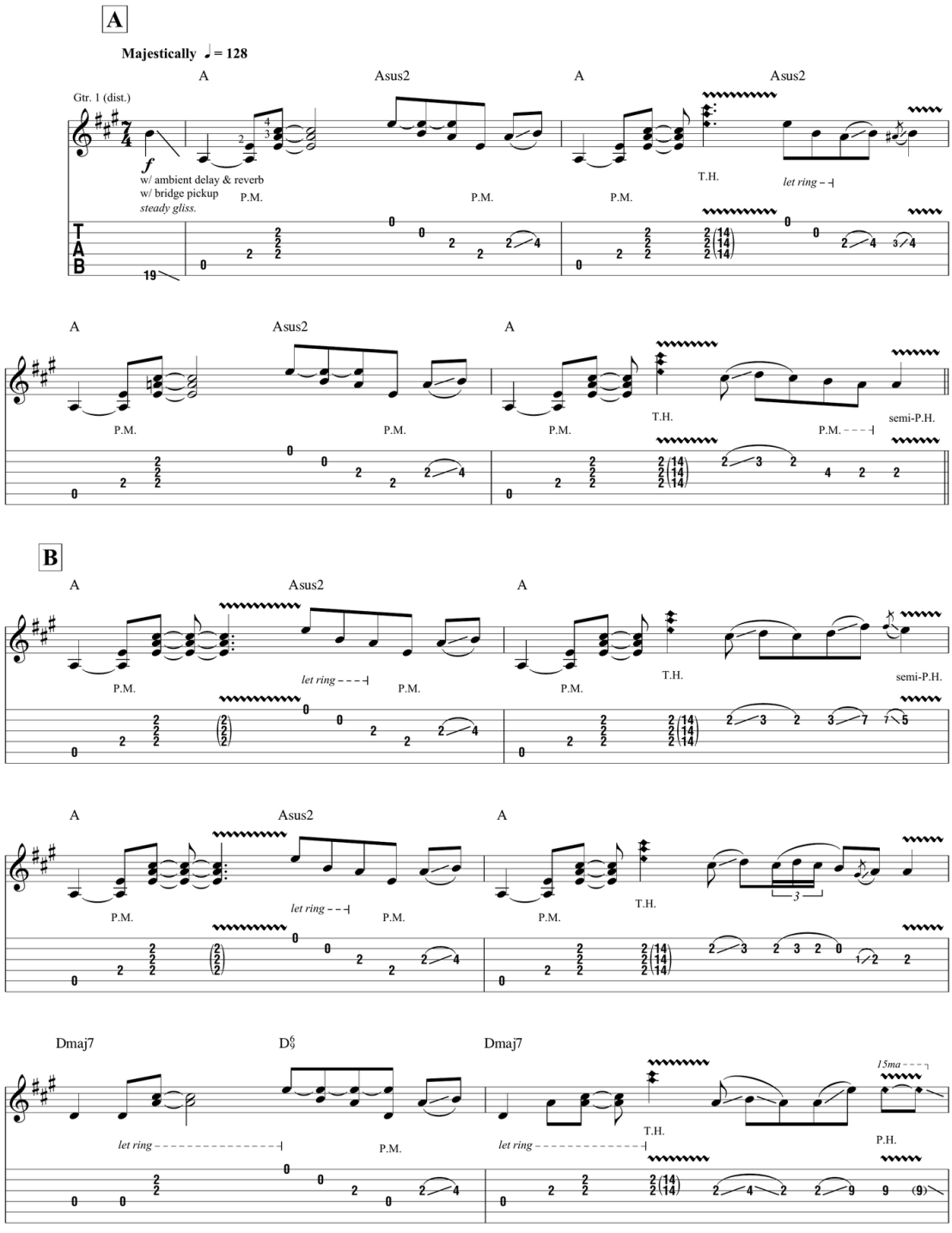
Fade out




w/ bar
(17)\14 (14) (14)\12 (12)/14 (14)/17 (17) (17) (17) (17)\14 (14)/17
(17)/19 (19) (19)\17 (17)/19 (19)/21 (21)

DIE TO LIVE

By Steve Vai



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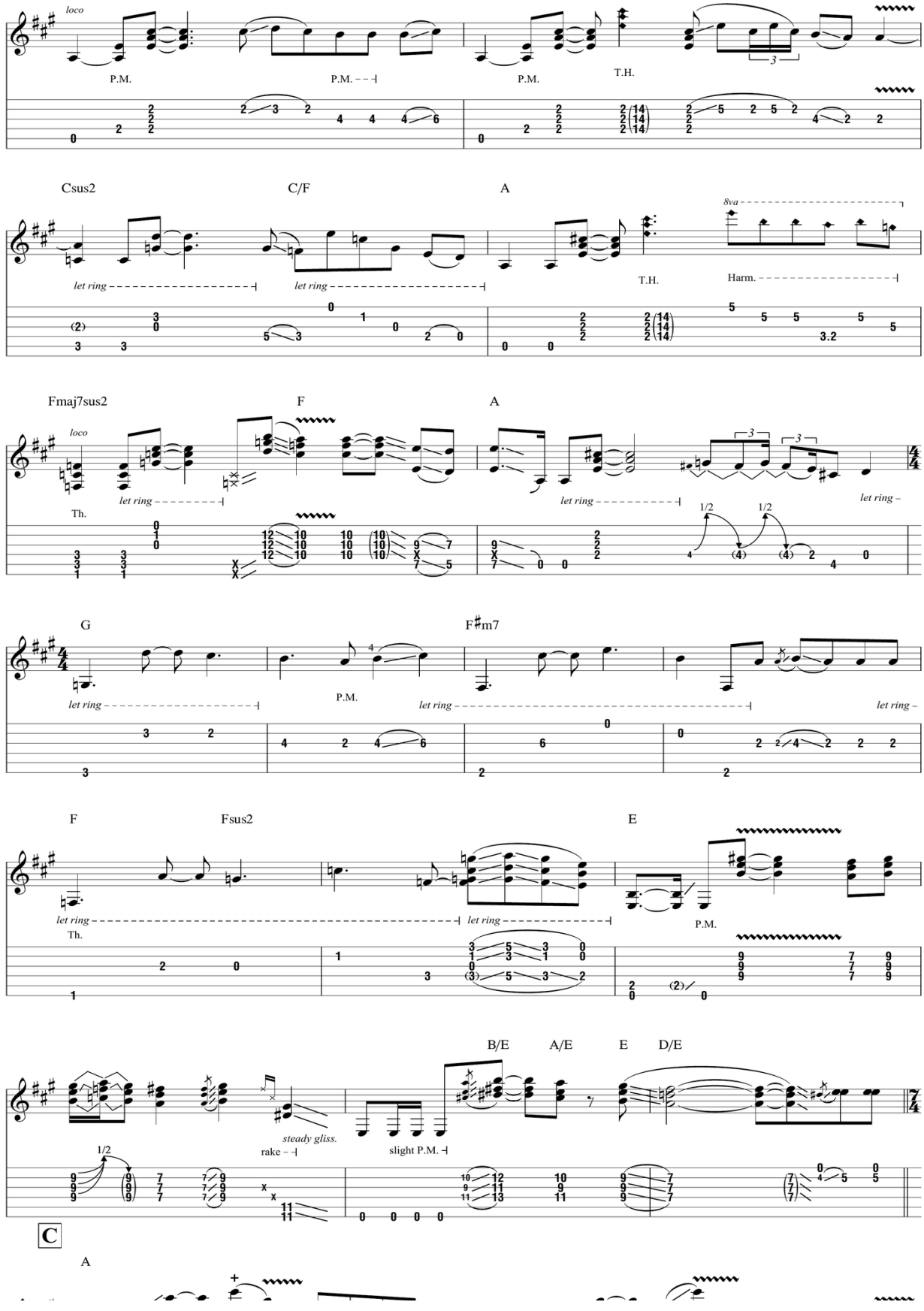
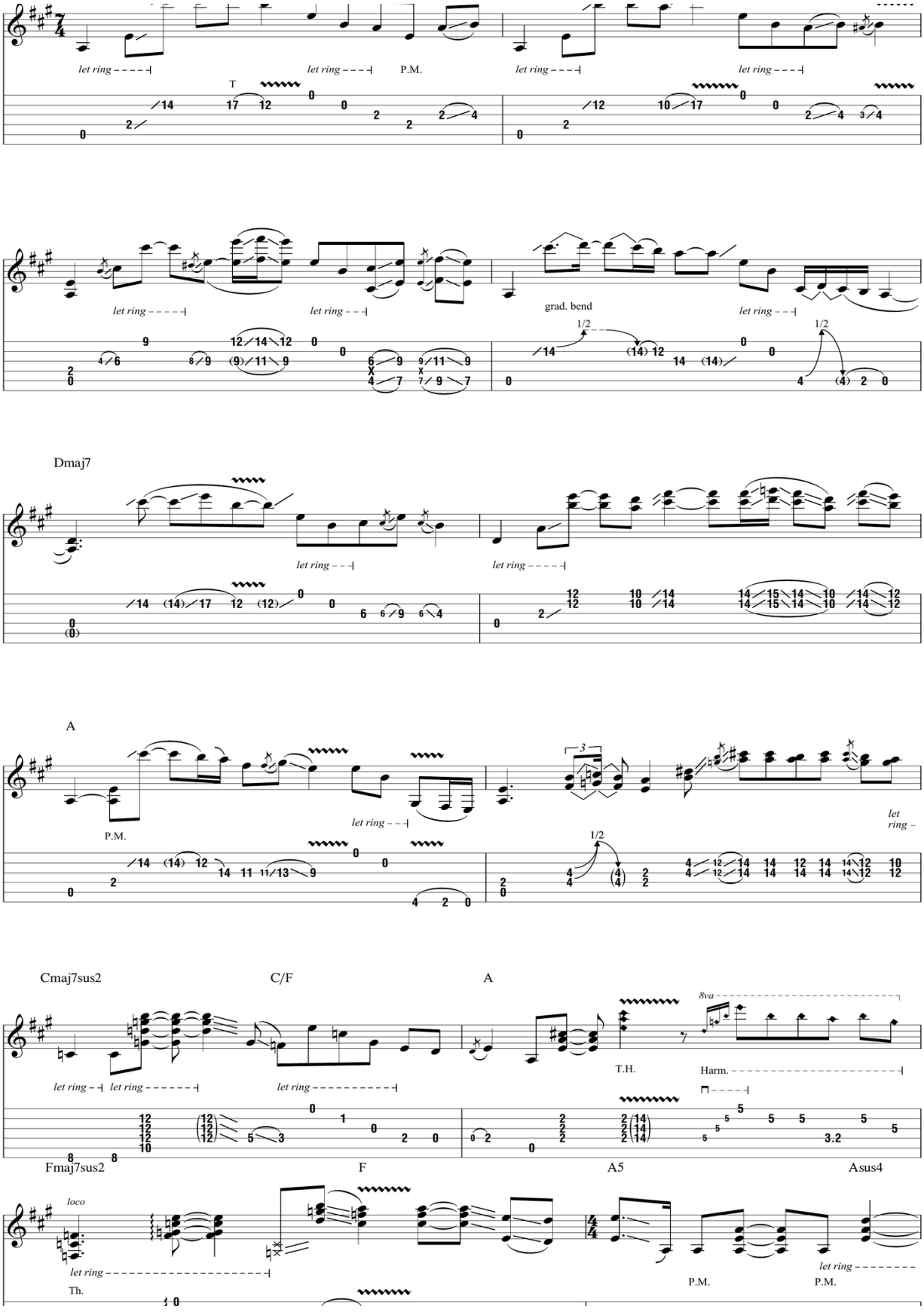
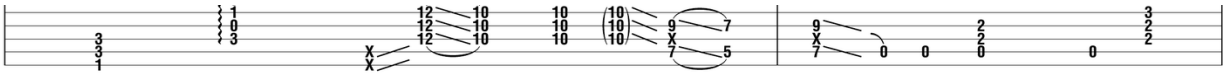
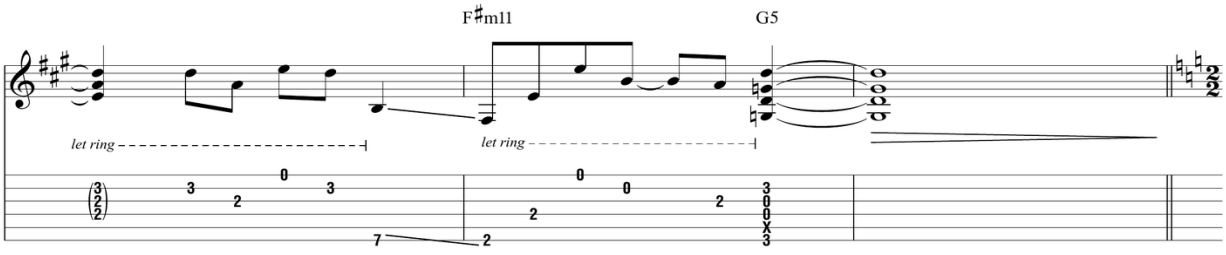
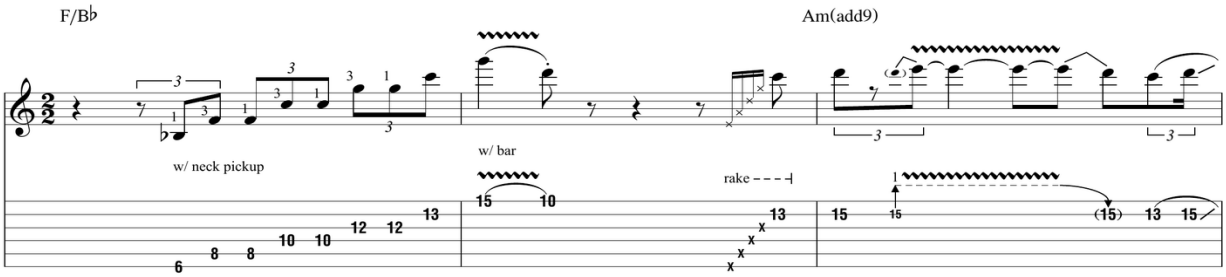

loco
P.M.
P.M.
P.M.
T.H.
Csus2
C/F
A
8va
let ring
let ring
T.H.
Harm.
Fmaj7sus2
F
A
loco
Th.
let ring
let ring
let ring
1/2
1/2
G
F♯m7
P.M.
let ring
let ring
let ring
F
Fsus2
E
let ring
Th.
let ring
P.M.
B/E
A/E
E
D/E
steady gliss.
rake
slight P.M.
C
A

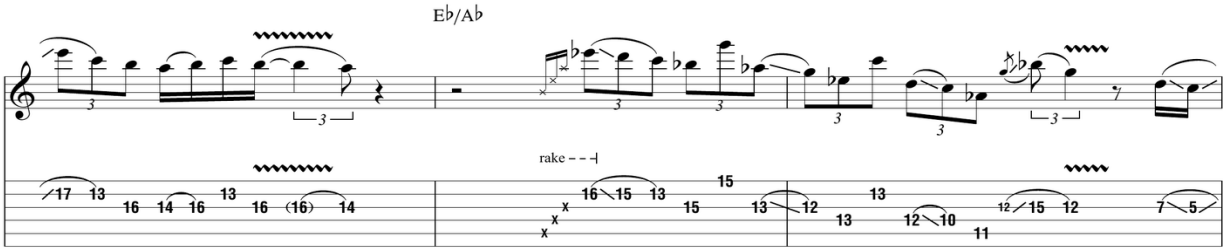

let ring
P.M.
T
grad. bend
1/2
Dmaj7
A
3
let ring –
Cmaj7sus2
C/F
A
8va
T.H.
Harm.
Fmaj7sus2
F
A5
Asus4
loco
Th.

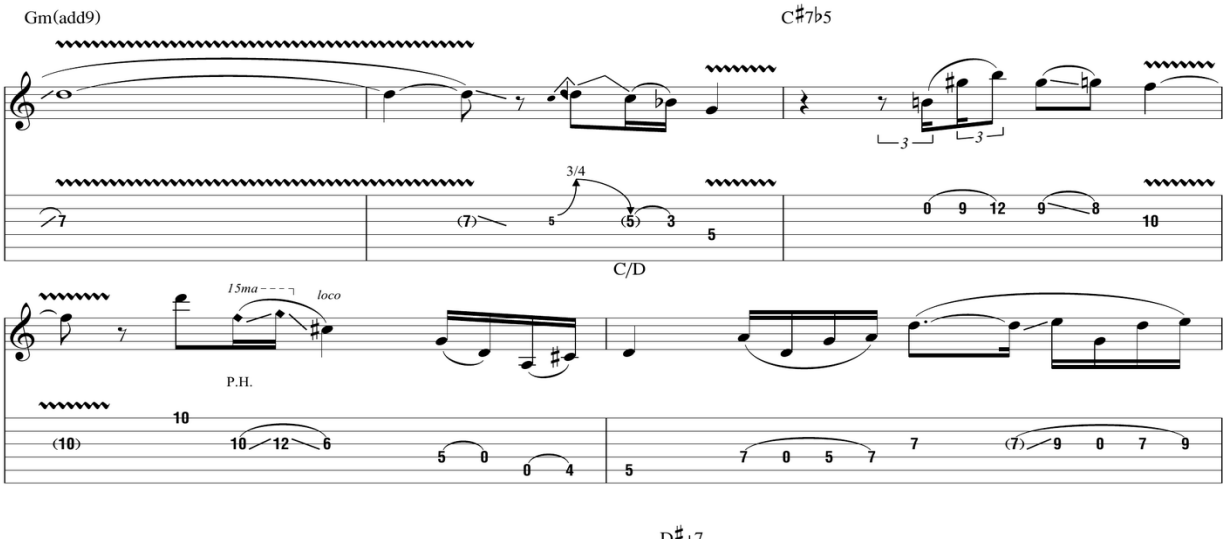



F♯m11
G5
let ring
let ring

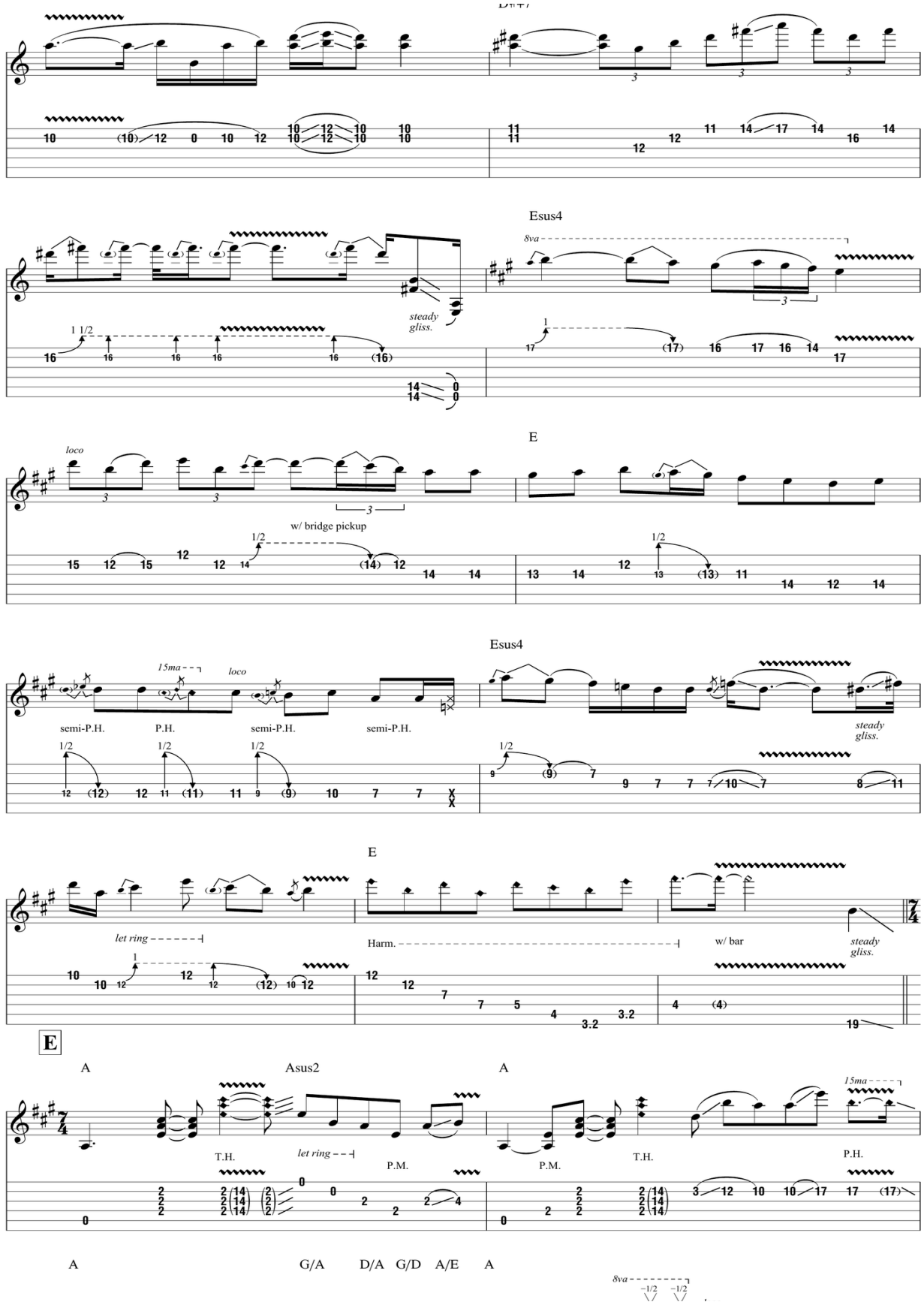
D

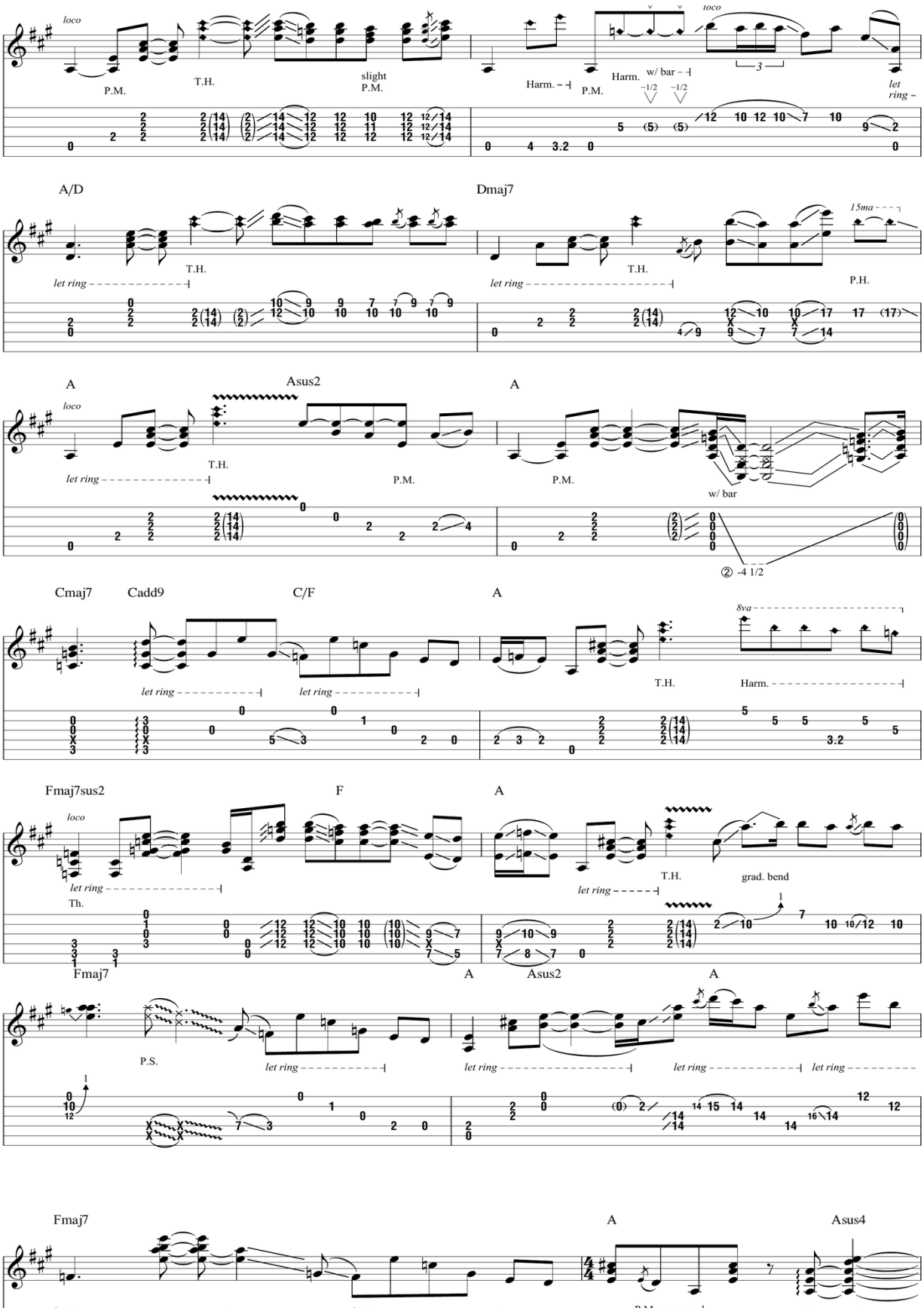

F/B♭
Am(add9)
w/ neck pickup
w/ bar
rake

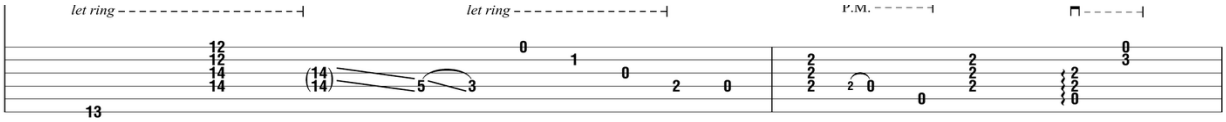

E♭/A♭
rake

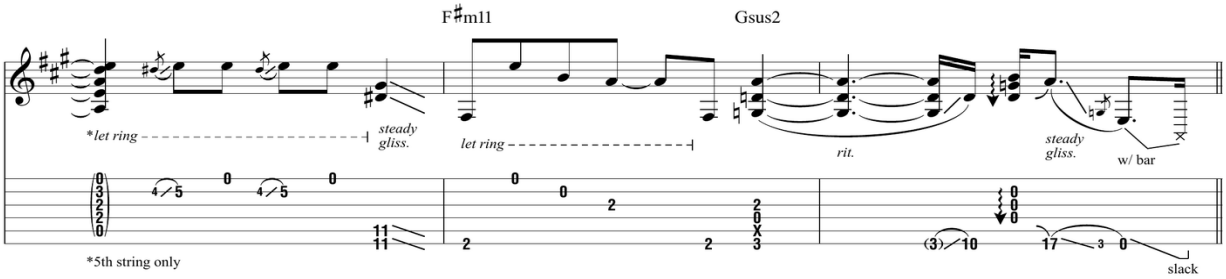

Gm(add9)
C♯7♭5
3/4
C/D
15ma
loco
P.H.

D♯17


D#+7
Esus4
8va
steady gliss.
E
loco
w/ bridge pickup
Esus4
15ma
loco
semi-P.H.
P.H.
semi-P.H.
semi-P.H.
steady gliss.
E
let ring
Harm.
w/ bar
steady gliss.
E
A
Asus2
A
T.H.
let ring
P.M.
P.M.
T.H.
15ma
P.H.
A
G/A
D/A
G/D
A/E
A
8va


loco
P.M.
T.H.
slight
P.M.
Harm.
P.M.
w/ bar
loco
3
let
ring
A/D
Dmaj7
T.H.
let ring
T.H.
15ma
P.H.
A
Asus2
A
loco
T.H.
let ring
P.M.
P.M.
w/ bar
② -4 1/2
Cmaj7
Cadd9
C/F
A
8va
let ring
let ring
T.H.
Harm.
Fmaj7sus2
F
A
loco
let ring
Th.
T.H.
grad. bend
let ring
Fmaj7
A
Asus2
A
P.S.
let ring
let ring
let ring
let ring
Fmaj7
A
Asus4

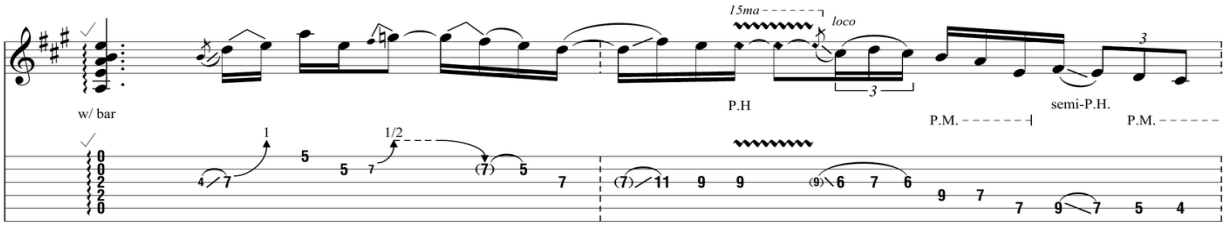


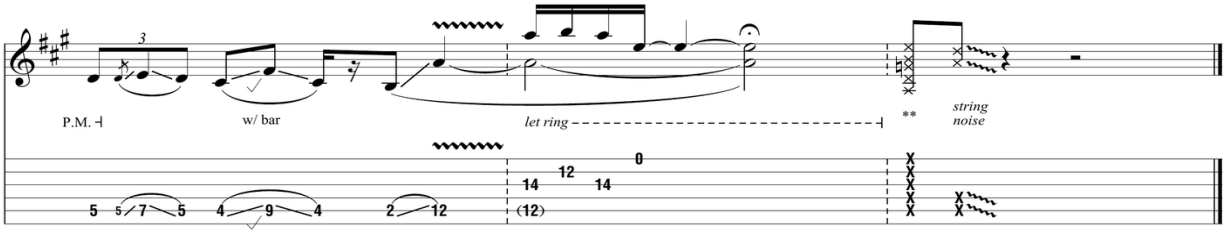


F

Free time

Asus2

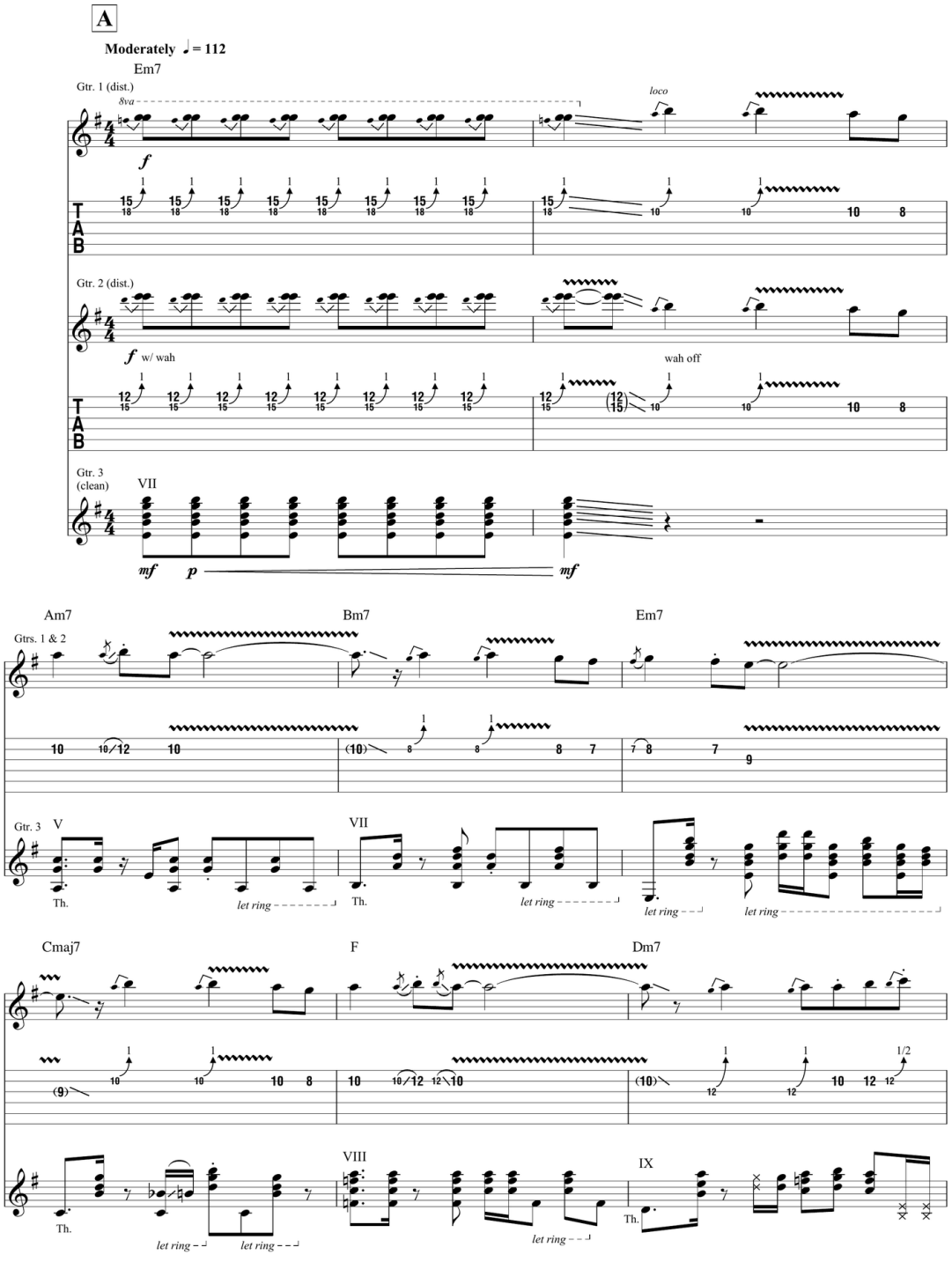




**Place R.H. on strings.

THE CRYING MACHINE

By Steve Vai



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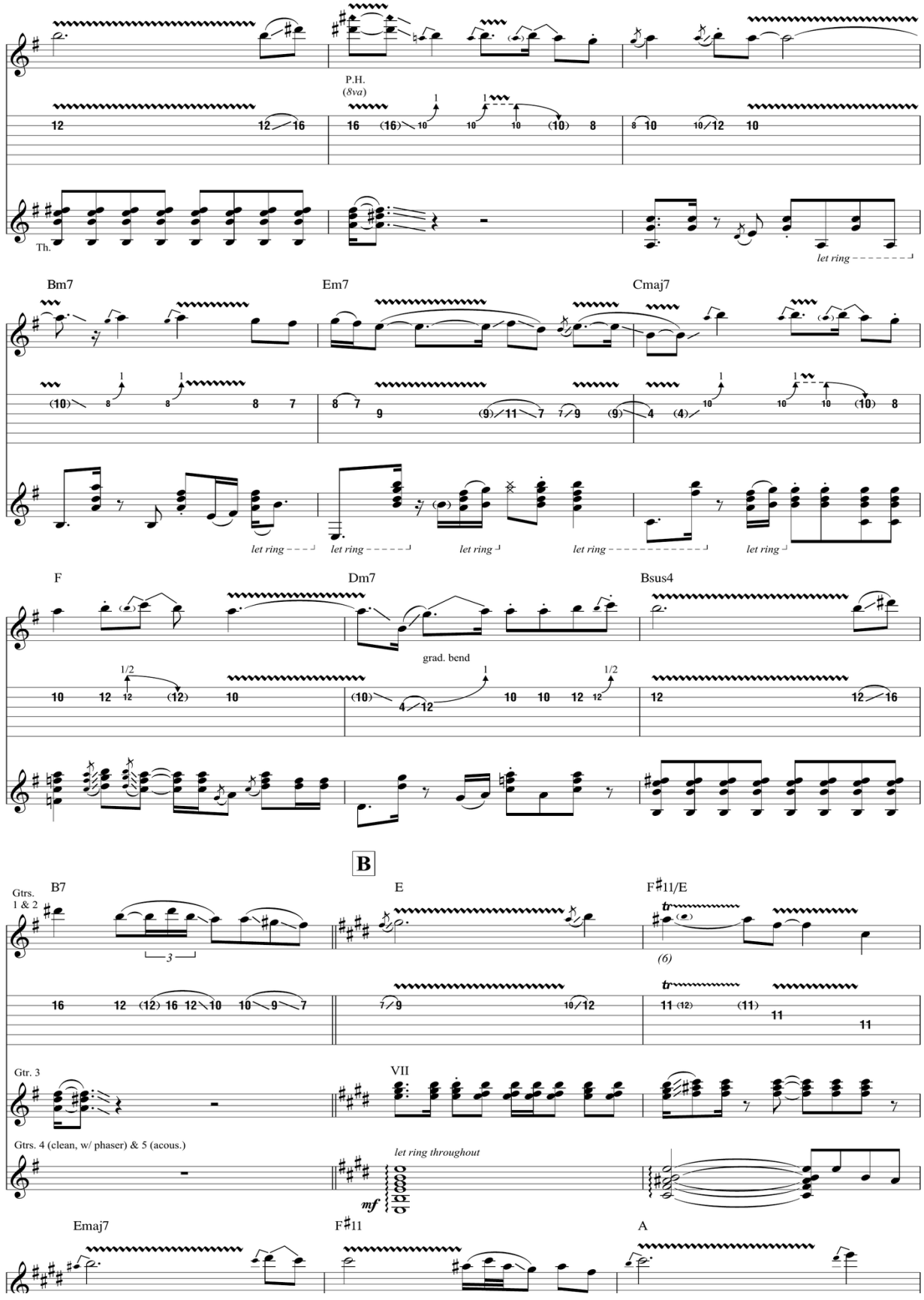
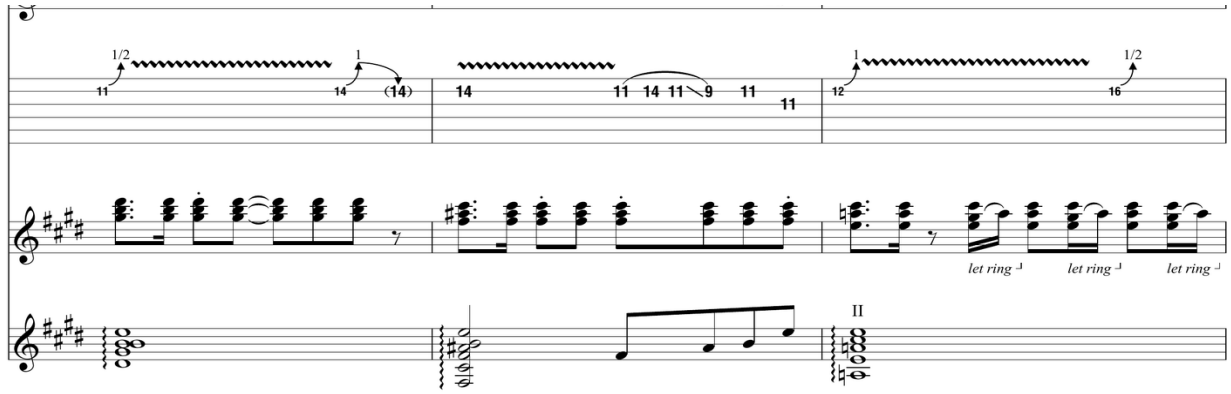
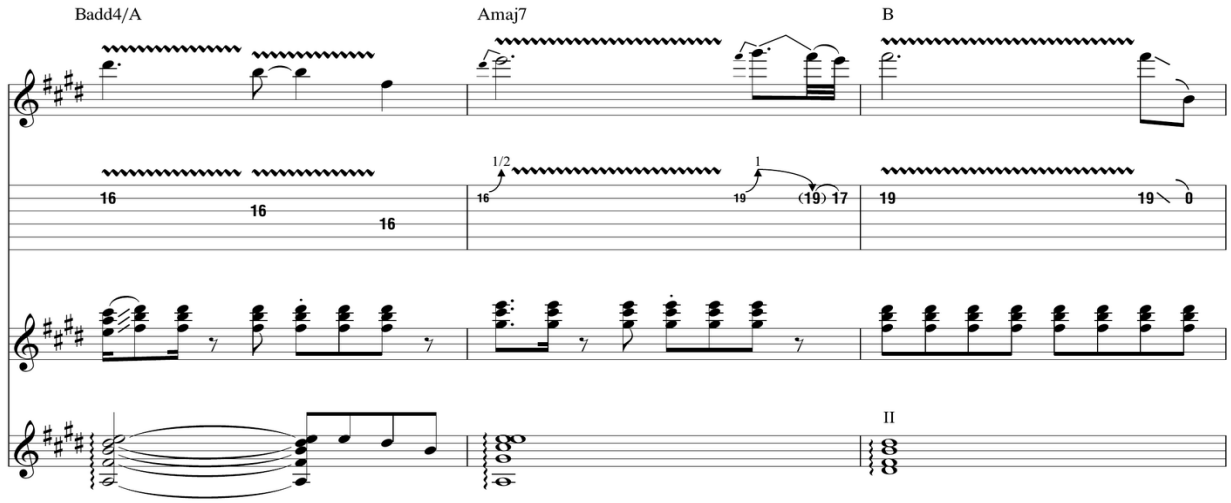
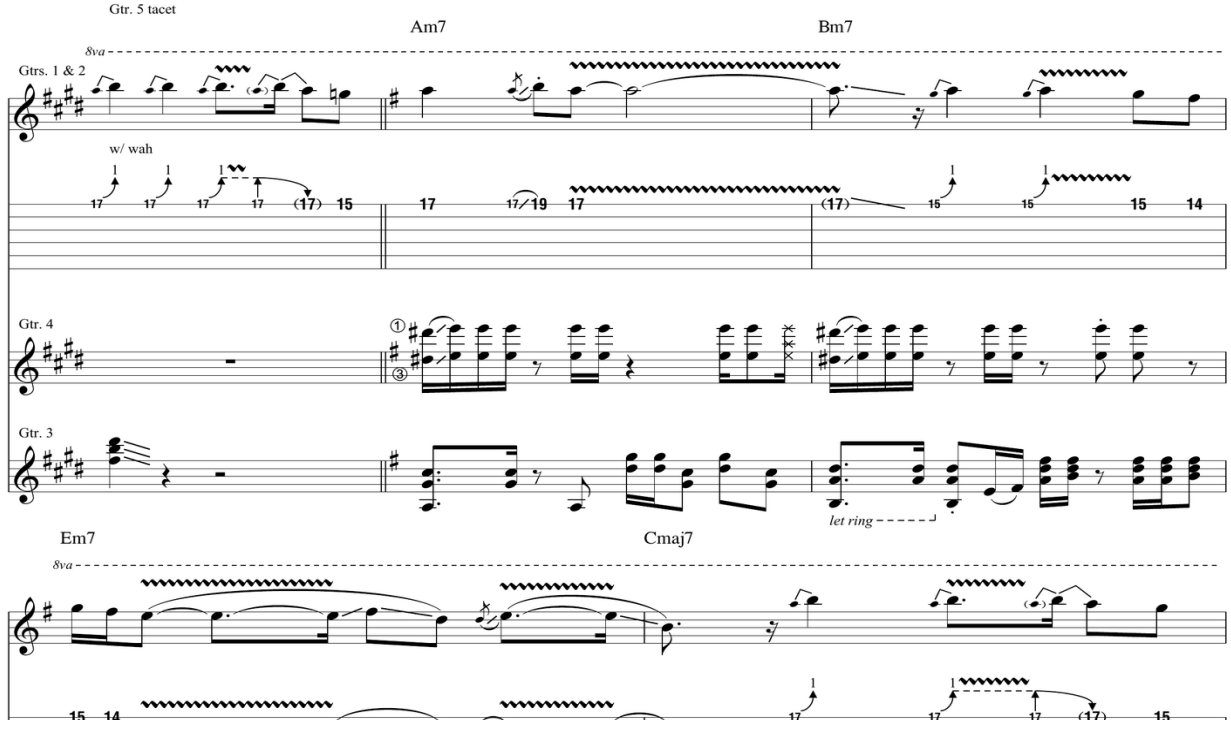
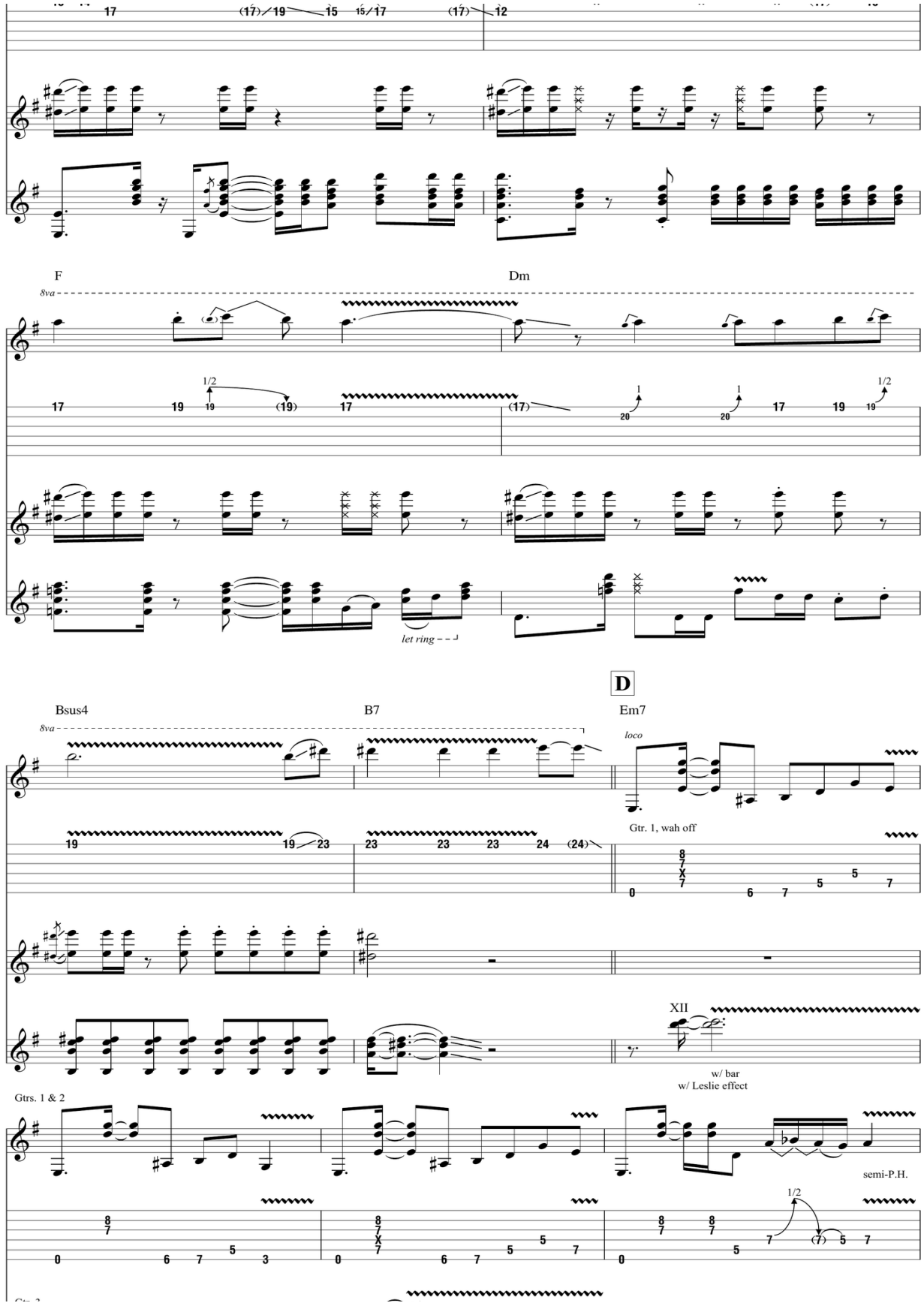

P.H.
(8va)
Th.
let ring
Bm7
Em7
Cmaj7
let ring
let ring
let ring
let ring
let ring
F
Dm7
Bsus4
grad. bend
B
Gtrs. 1 & 2
B7
E
F♯11/E
(6)
Gtr. 3
VII
Gtrs. 4 (clean, w/ phaser) & 5 (acous.)
let ring throughout
mf
Emaj7
F♯11
A

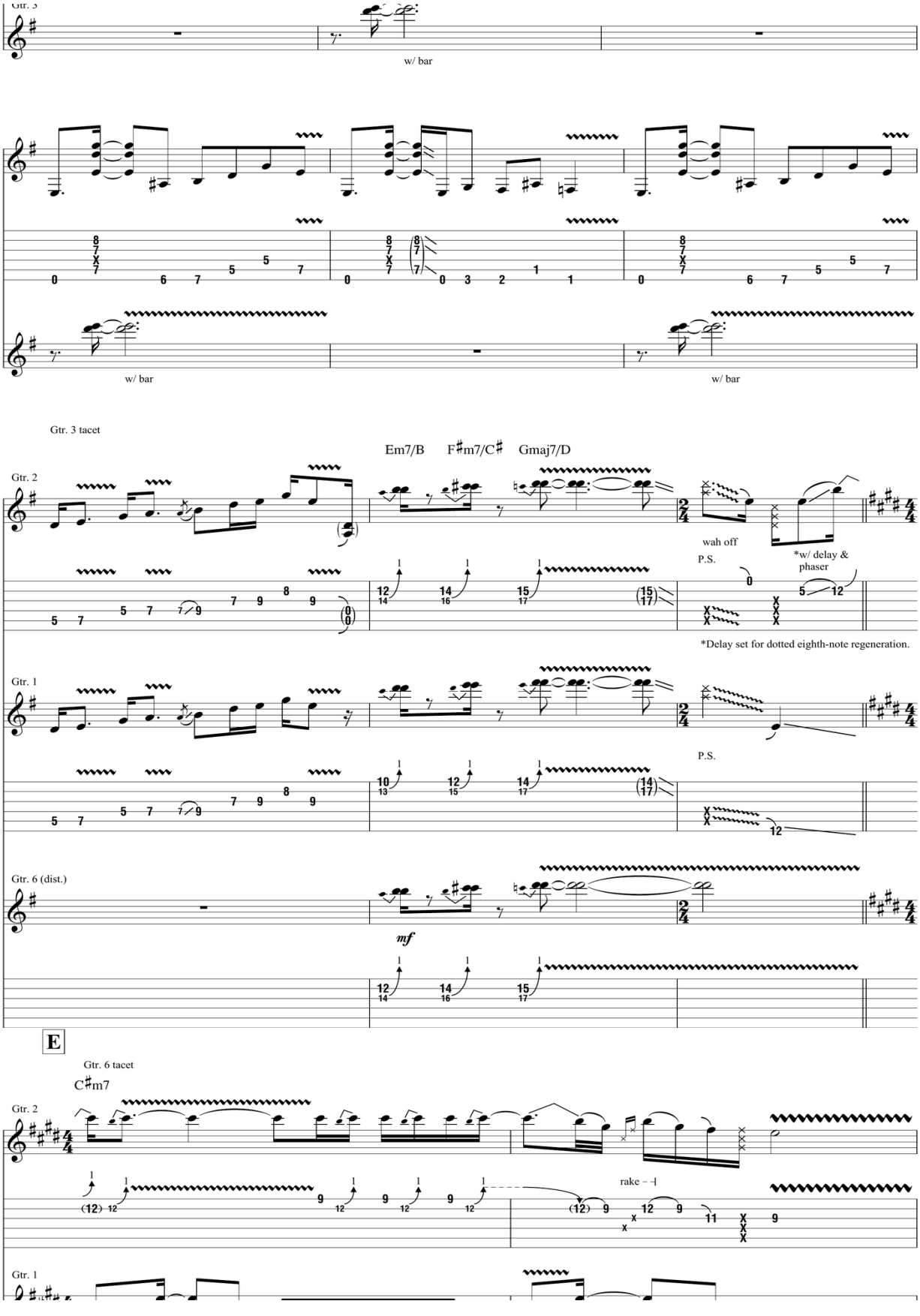

let ring
let ring
let ring
II

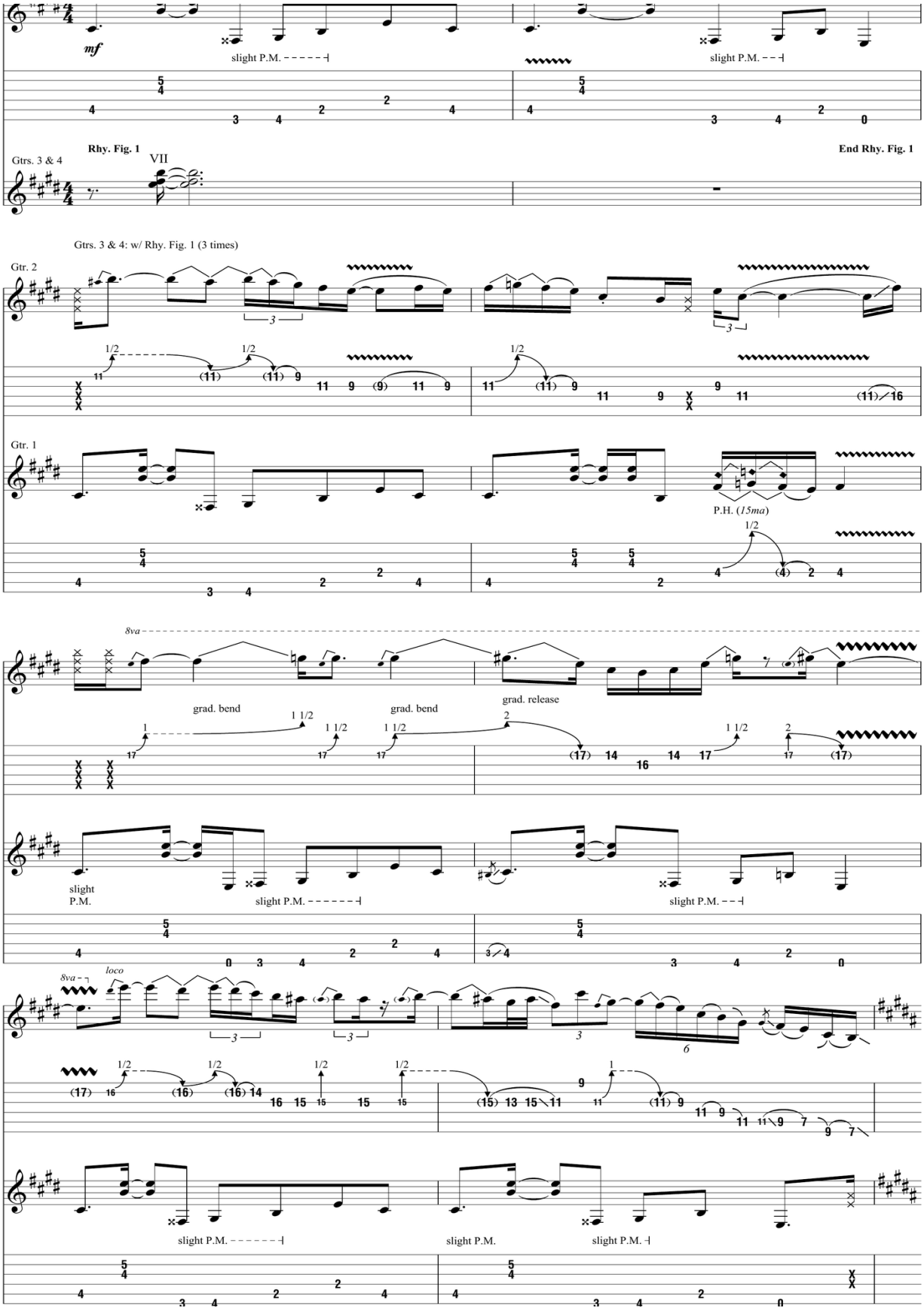

Badd4/A
Amaj7
B
II

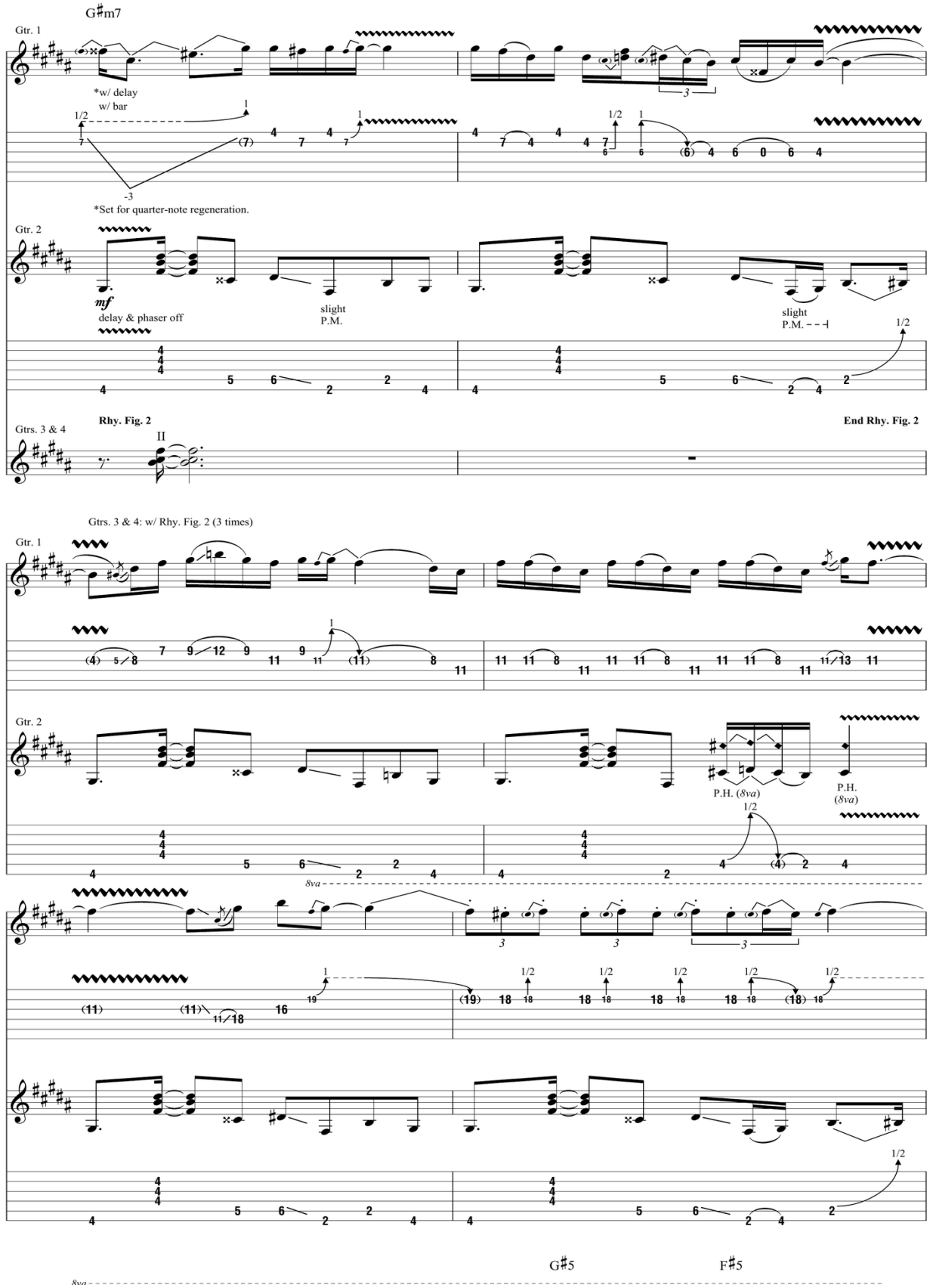
C

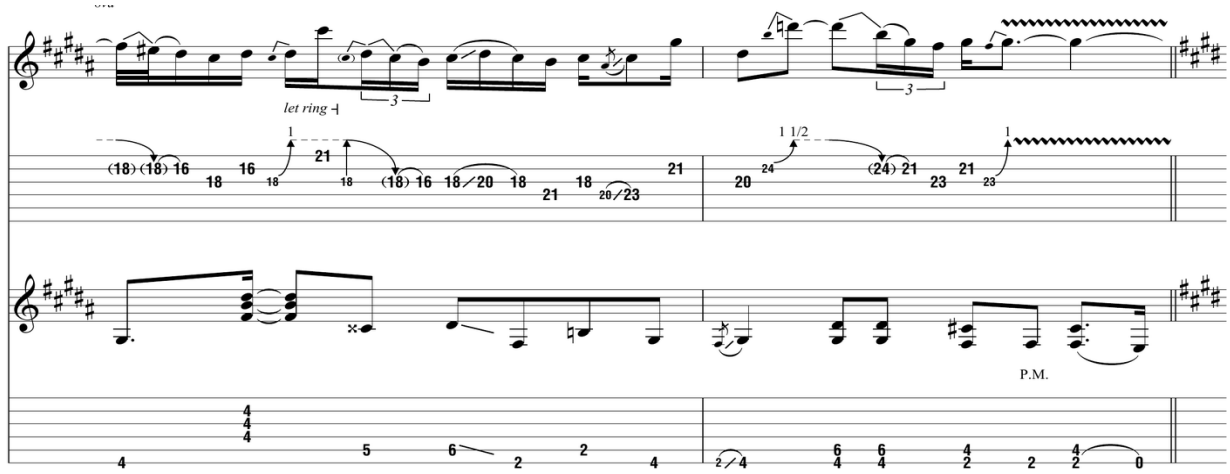

Gtr. 5 tacet
Am7
Bm7
8va
Gtrs. 1 & 2
w/ wah
Gtr. 4
Gtr. 3
let ring
Em7
Cmaj7
8va


F
Dm
8va
1/2
let ring
D
Bsus4
B7
Em7
loco
Gtr. 1, wah off
XII
w/ bar
w/ Leslie effect
Gtrs. 1 & 2
semi-P.H.

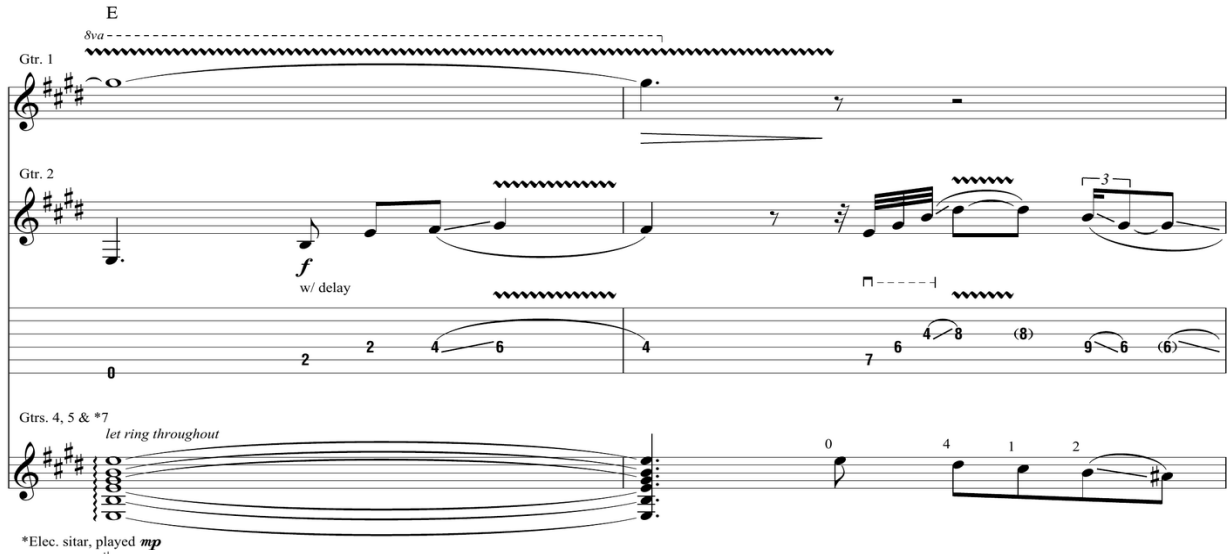

Gtr. 3
w/ bar
w/ bar
w/ bar
Gtr. 3 tacet
Em7/B
F♯m7/C♯
Gmaj7/D
Gtr. 2
wah off
P.S.
*w/ delay & phaser
*Delay set for dotted eighth-note regeneration.
Gtr. 1
P.S.
Gtr. 6 (dist.)
mf
E
Gtr. 6 tacet
C♯m7
Gtr. 2
rake
Gtr. 1

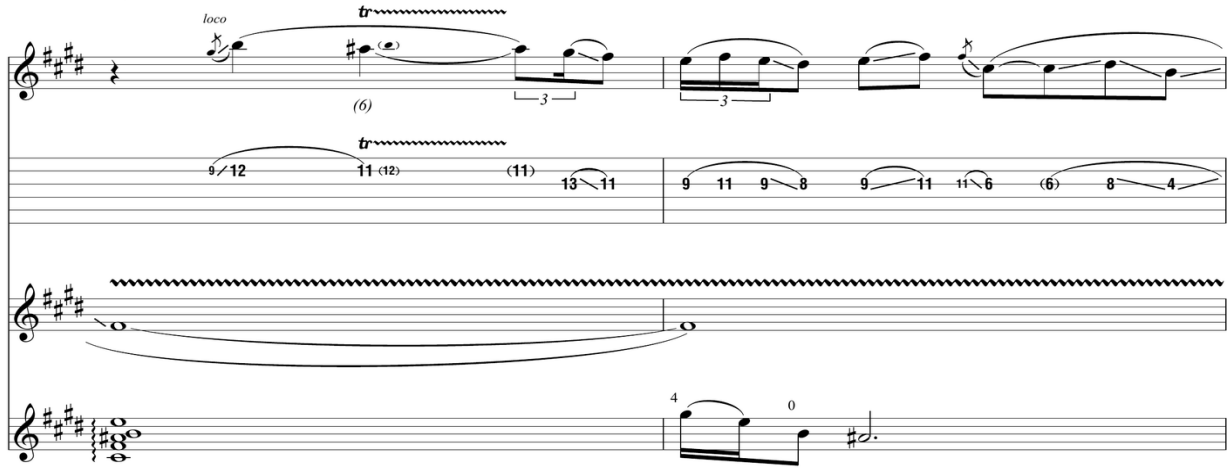

mf
slight P.M.
slight P.M.
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 3 & 4
VII
Gtrs. 3 & 4: w/ Rhy. Fig. 1 (3 times)
Gtr. 2
Gtr. 1
P.H. (15ma)
8va
grad. bend
grad. bend
grad. release
slight P.M.
slight P.M.
slight P.M.
8va
loco
slight P.M.
slight P.M.
slight P.M.

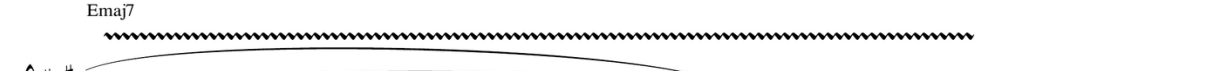

G♯m7
Gtr. 1
*w/ delay
w/ bar
*Set for quarter-note regeneration.
Gtr. 2
mf
delay & phaser off
slight
P.M.
slight
P.M.
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 3 & 4
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (3 times)
P.H. (8va)
P.H.
(8va)
8va
G♯5
F♯5

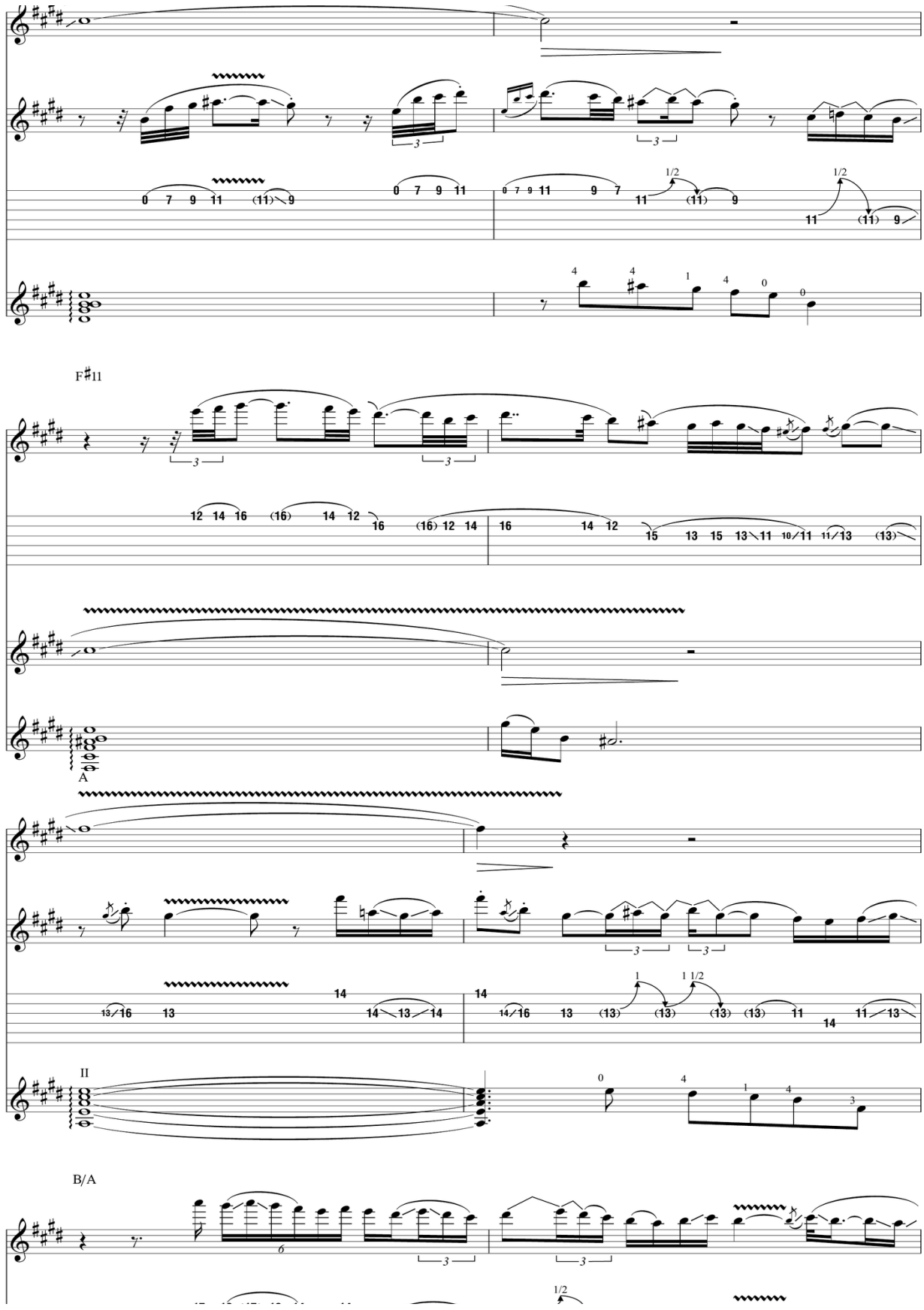

let ring
P.M.

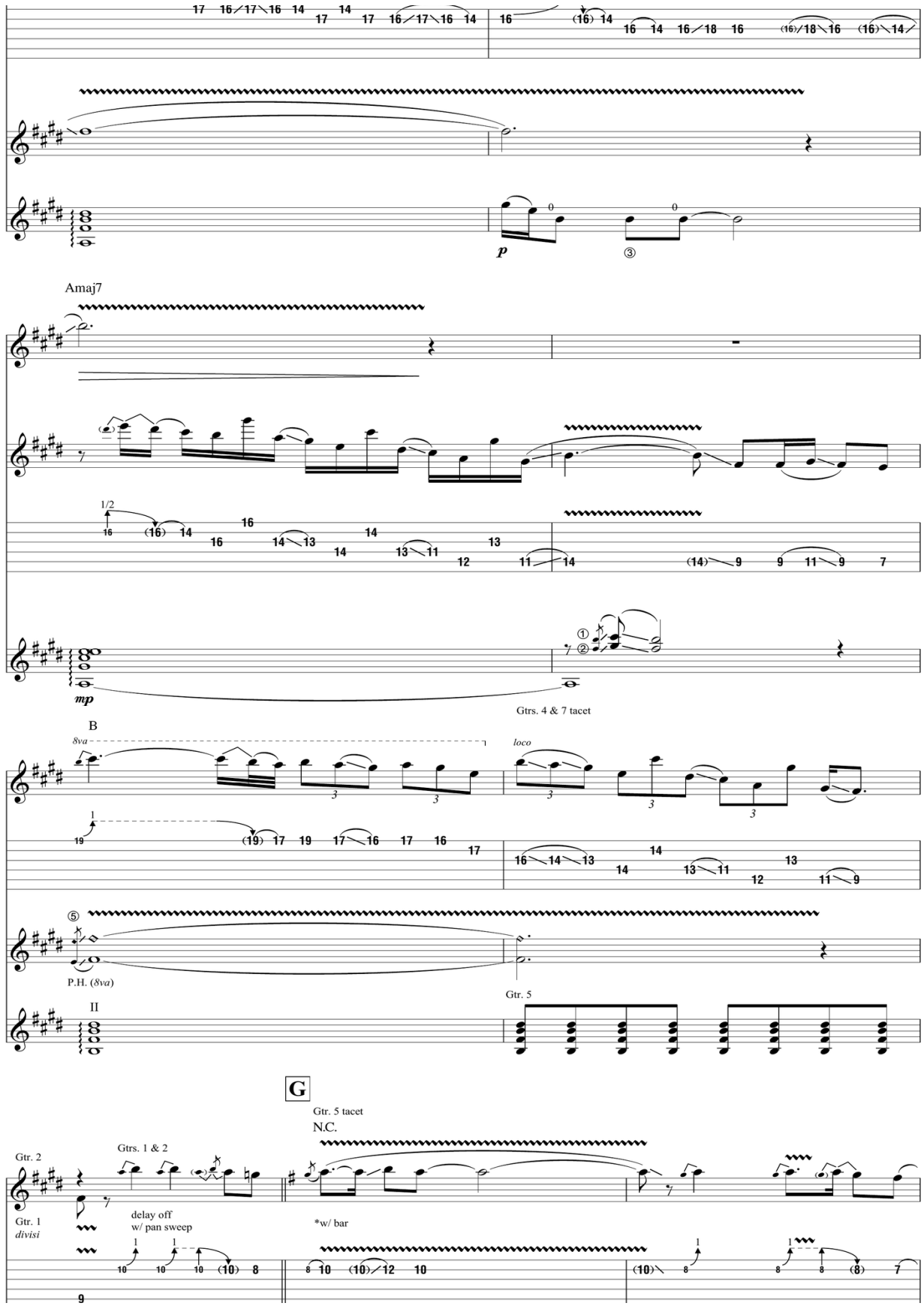
F

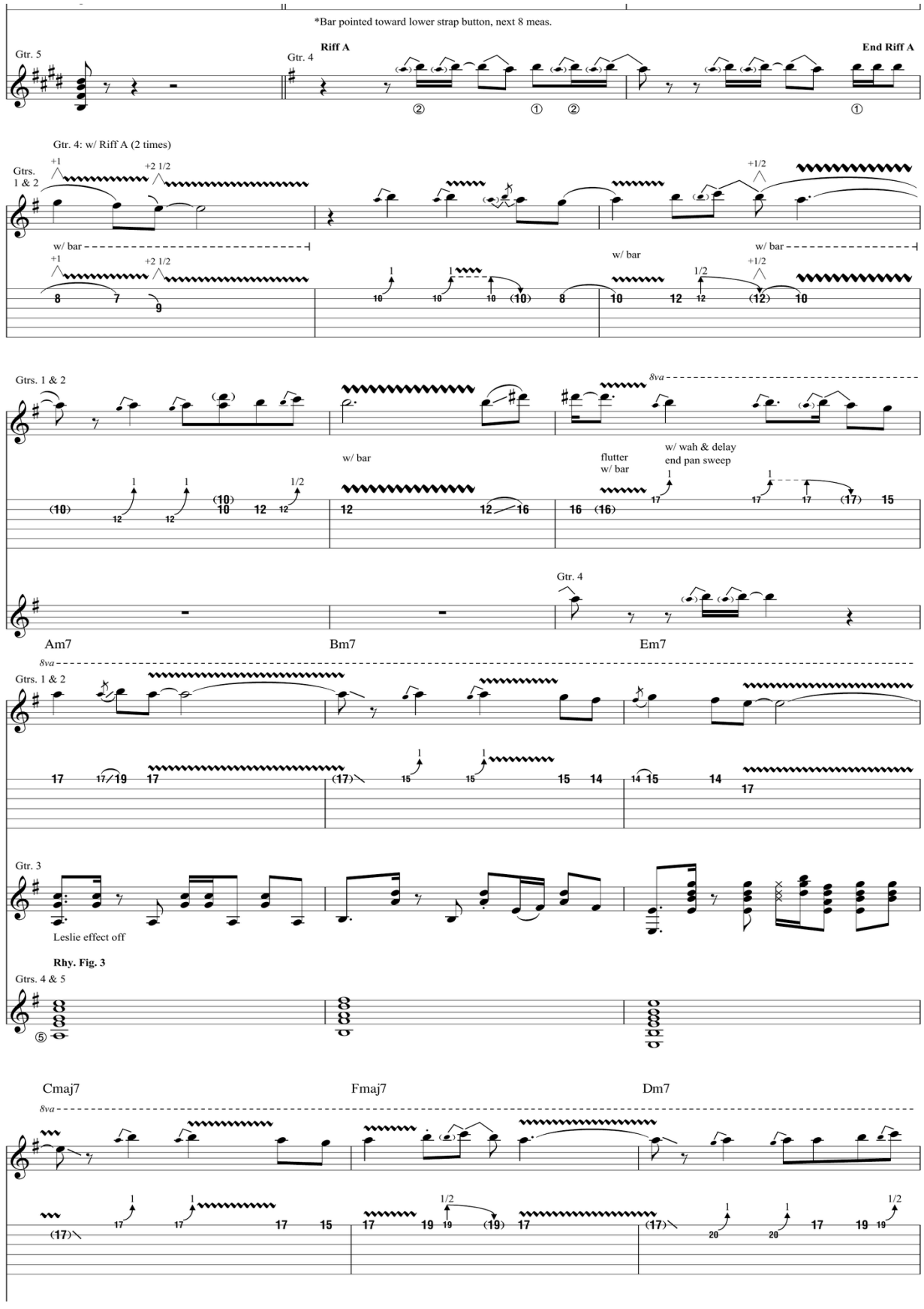

E
8va
Gtr. 1
Gtr. 2
f
w/ delay
Gtrs. 4, 5 & *7
let ring throughout
*Elec. sitar, played mp

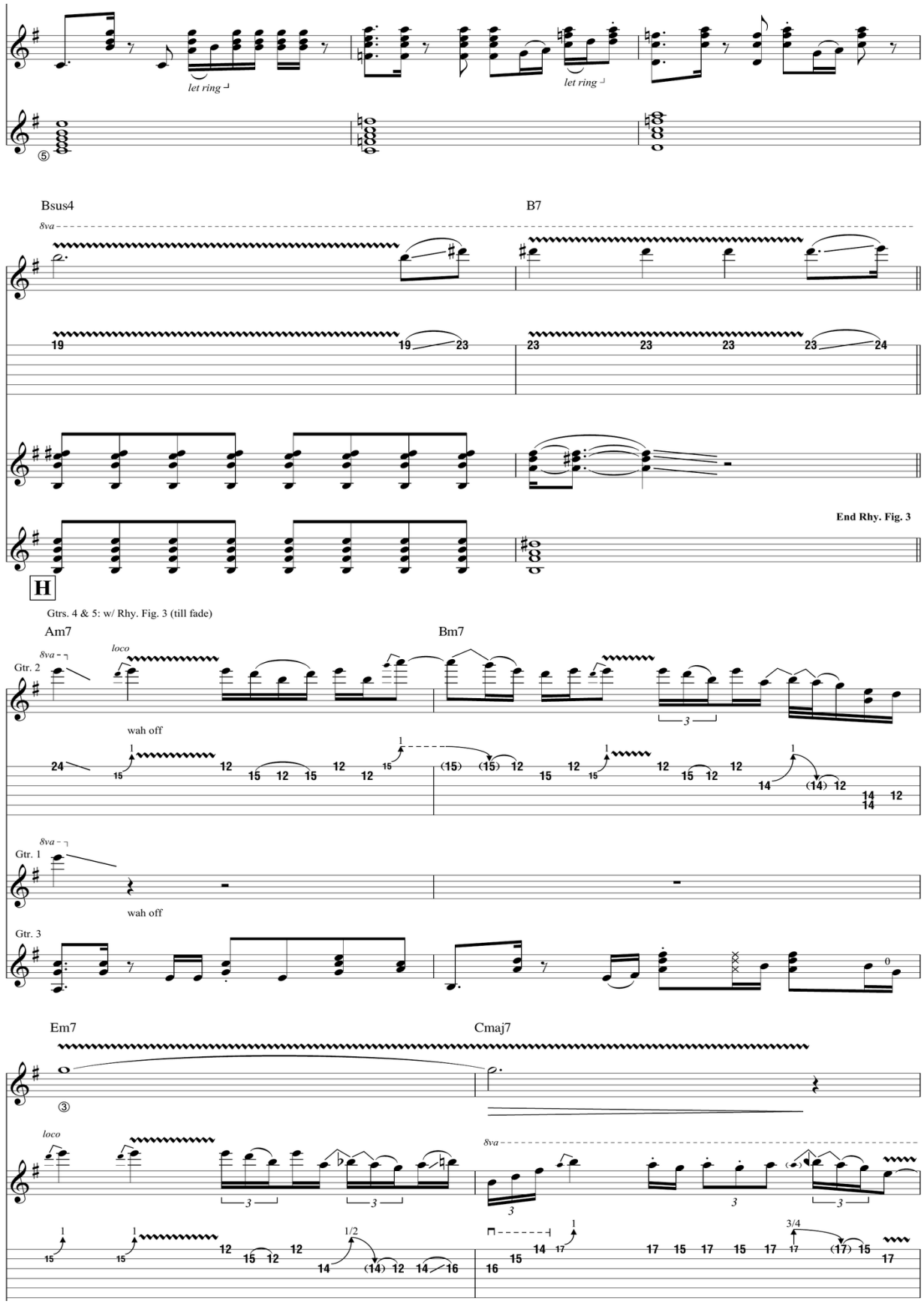

F♯11/E
loco
tr
(6)

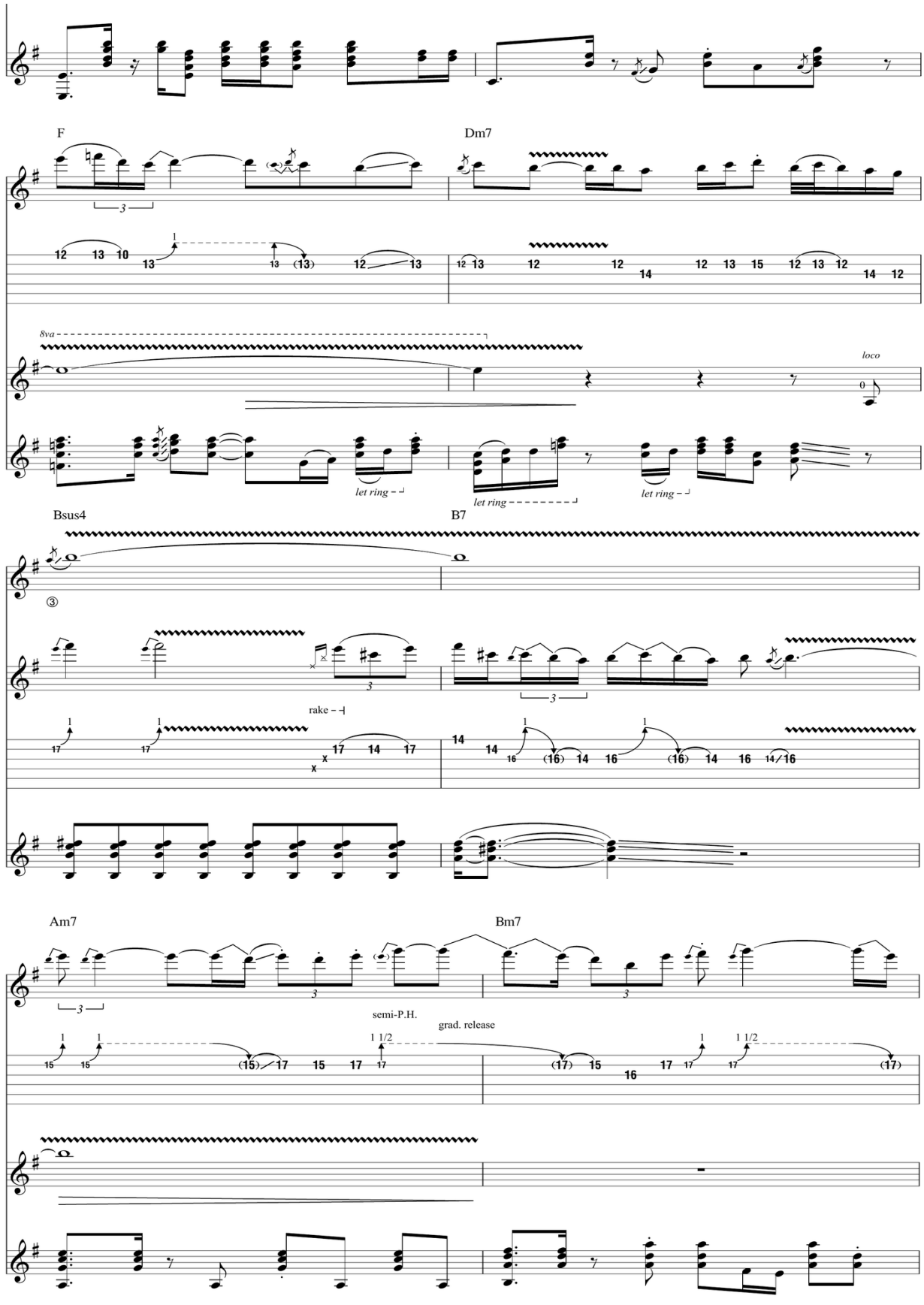

Emaj7

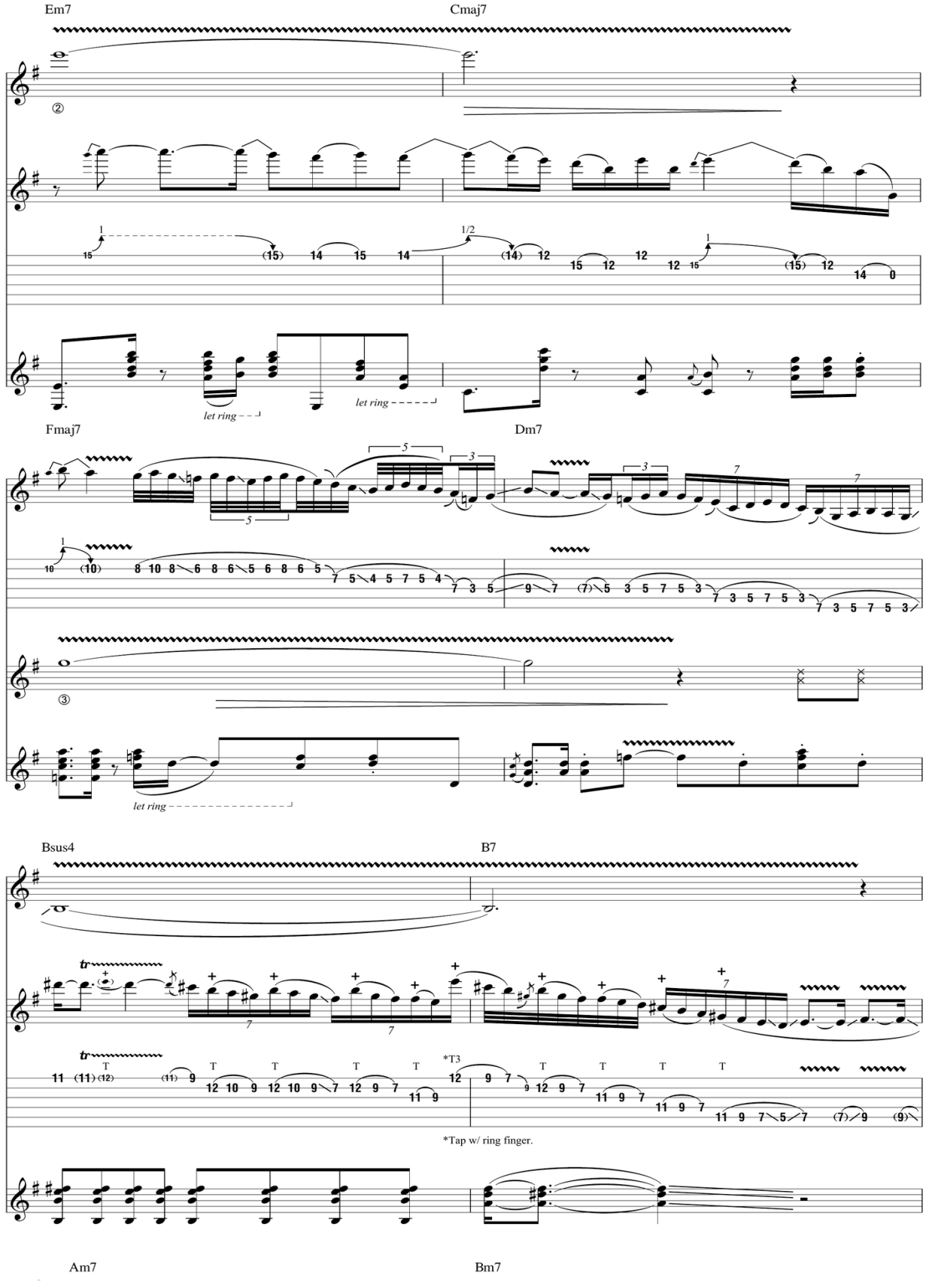

F♯11
A
II
B/A

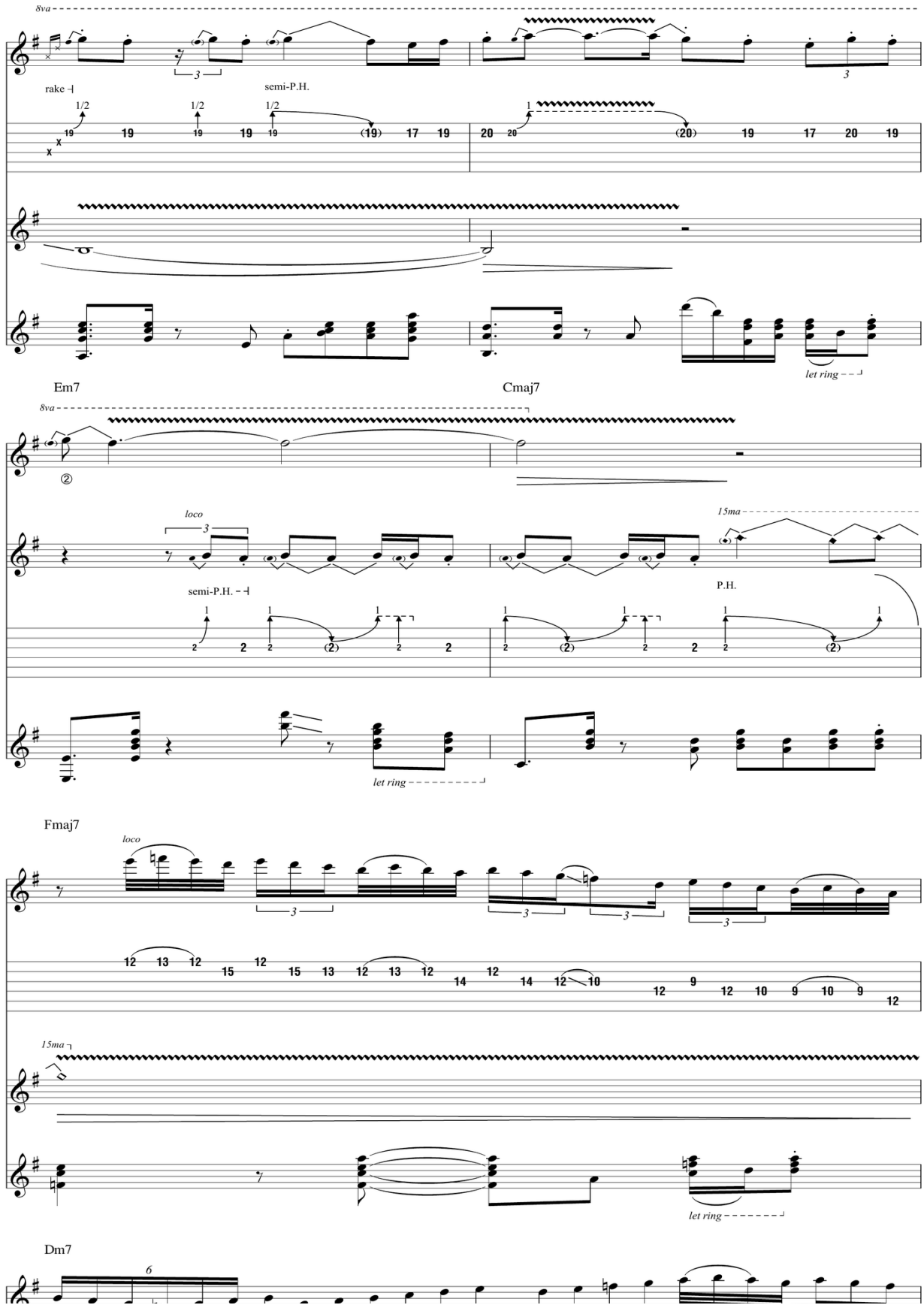

Amaj7
p
mp
B
8va
loco
P.H. (8va)
Gtr. 5
Gtr. 5 tacet
N.C.
G
Gtr. 2
Gtrs. 1 & 2
Gtr. 1
divisi
delay off
w/ pan sweep
*w/ bar
Gtrs. 4 & 7 tacet

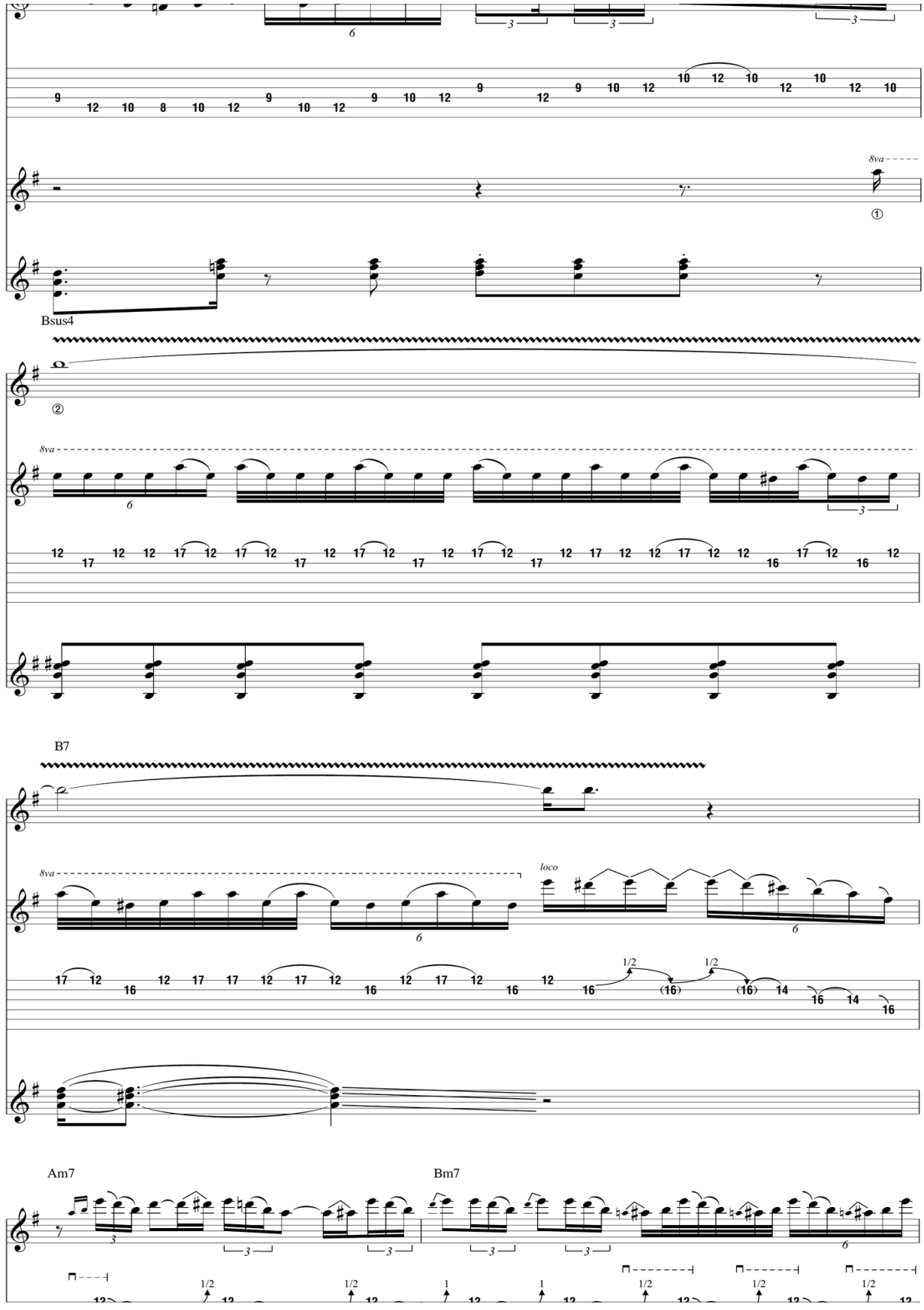

*Bar pointed toward lower strap button, next 8 meas.
Gtr. 5
Gtr. 4
Riff A
End Riff A
Gtr. 4: w/ Riff A (2 times)
Gtrs. 1 & 2
w/ bar
Gtrs. 1 & 2
8va
w/ bar
flutter
w/ bar
w/ wah & delay
end pan sweep
Gtr. 4
Am7
Bm7
Em7
8va
Gtrs. 1 & 2
Gtr. 3
Leslie effect off
Rhy. Fig. 3
Gtrs. 4 & 5
Cmaj7
Fmaj7
Dm7
8va

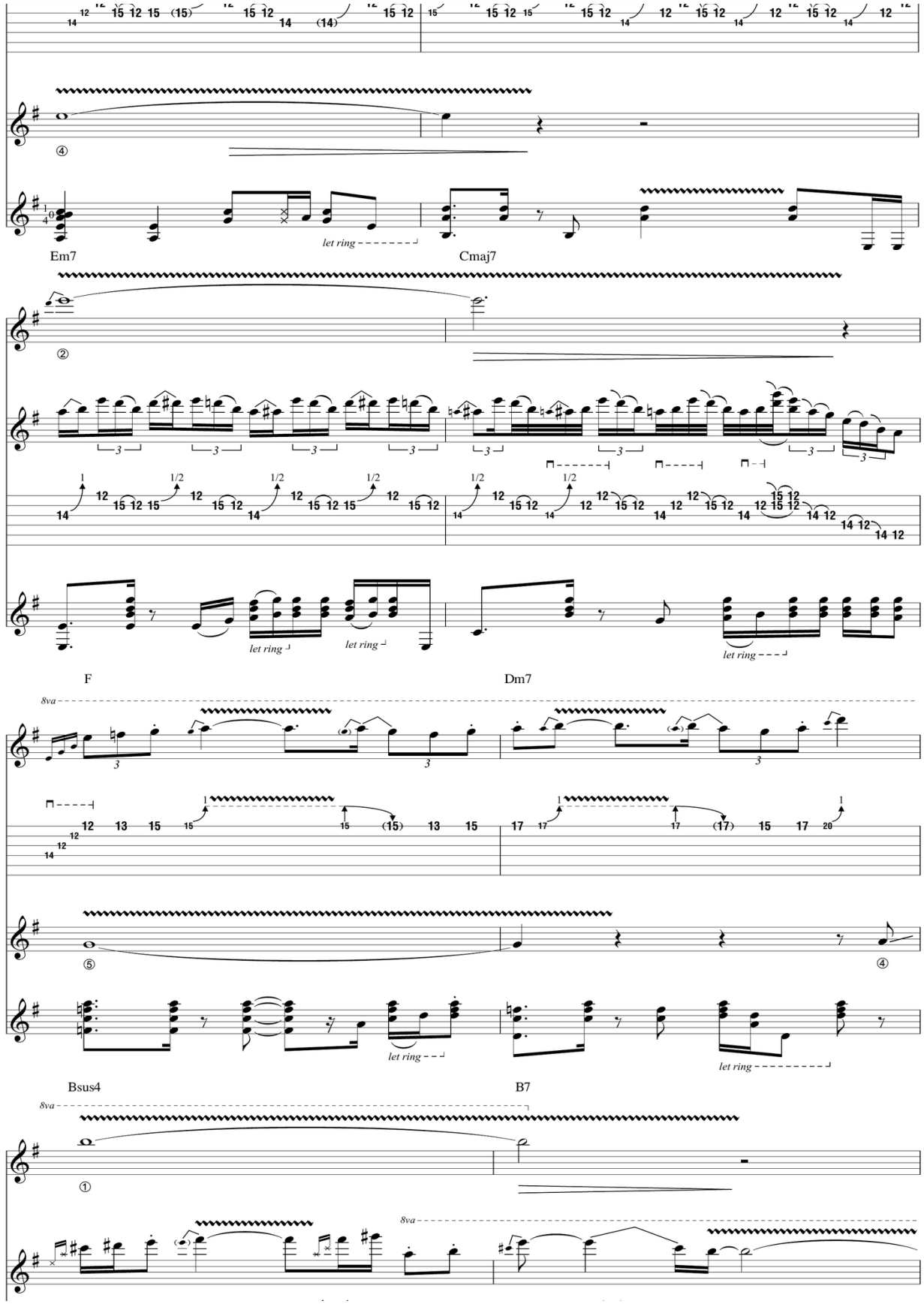

let ring
let ring
Bsus4
B7
8va
End Rhy. Fig. 3
H
Gtrs. 4 & 5: w/ Rhy. Fig. 3 (till fade)
Am7
Bm7
Gtr. 2
loco
wah off
Gtr. 1
Gtr. 3
Em7
Cmaj7

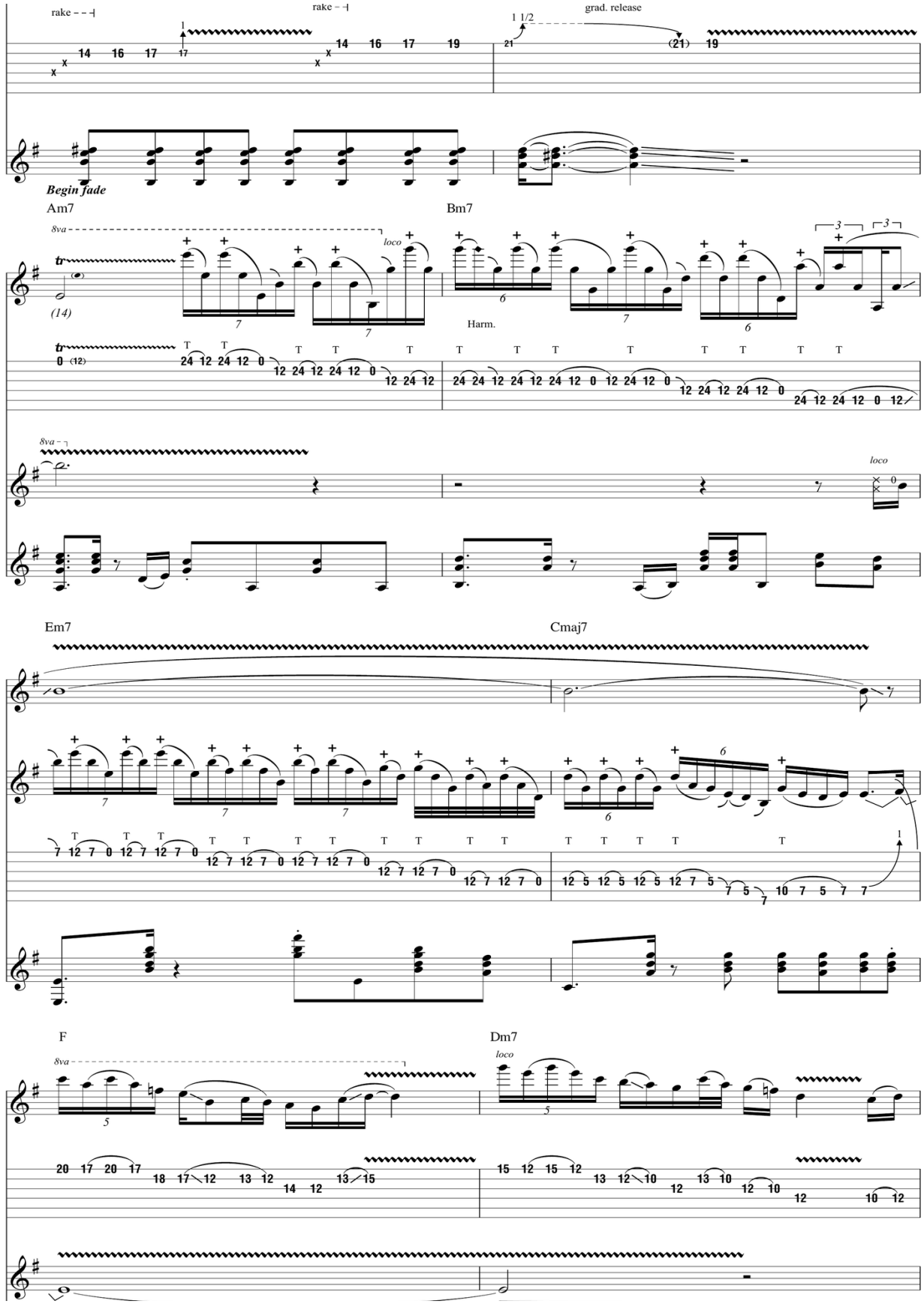

F
Dm7
8va
loco
let ring
let ring
let ring
Bsus4
B7
rake
Am7
Bm7
semi-P.H.
grad. release

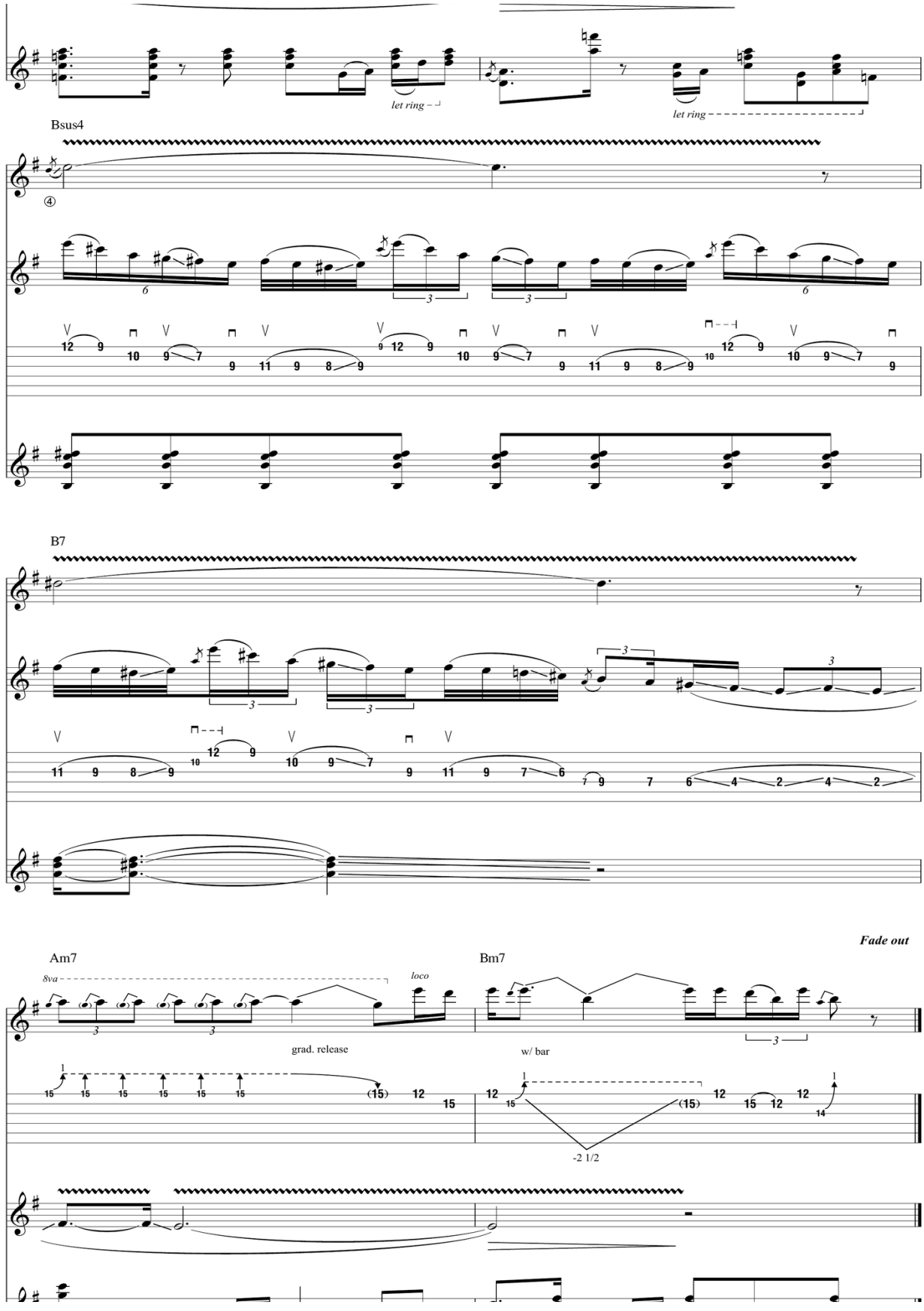

Em7
Cmaj7
let ring
let ring
Fmaj7
Dm7
let ring
Bsus4
B7
*T3
*Tap w/ ring finger.
Am7
Bm7

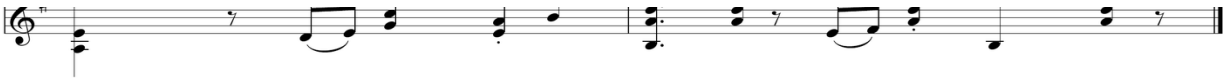

8va
rake
semi-P.H.
1/2
Em7
Cmaj7
let ring
8va
loco
15ma
semi-P.H.
P.H.
let ring
Fmaj7
loco
15ma
let ring
Dm7


8va
①
Bsus4
②
8va
8va
loco
B7
Am7
Bm7


④
Em7
let ring
Cmaj7
②
let ring
let ring
F
Dm7
let ring
8va
⑤
④
Bsus4
let ring
B7
let ring
8va
①
8va


rake
rake
grad. release
1 1/2
Begin fade
Am7
Bm7
8va
loco
Harm.
Em7
Cmaj7
F
Dm7

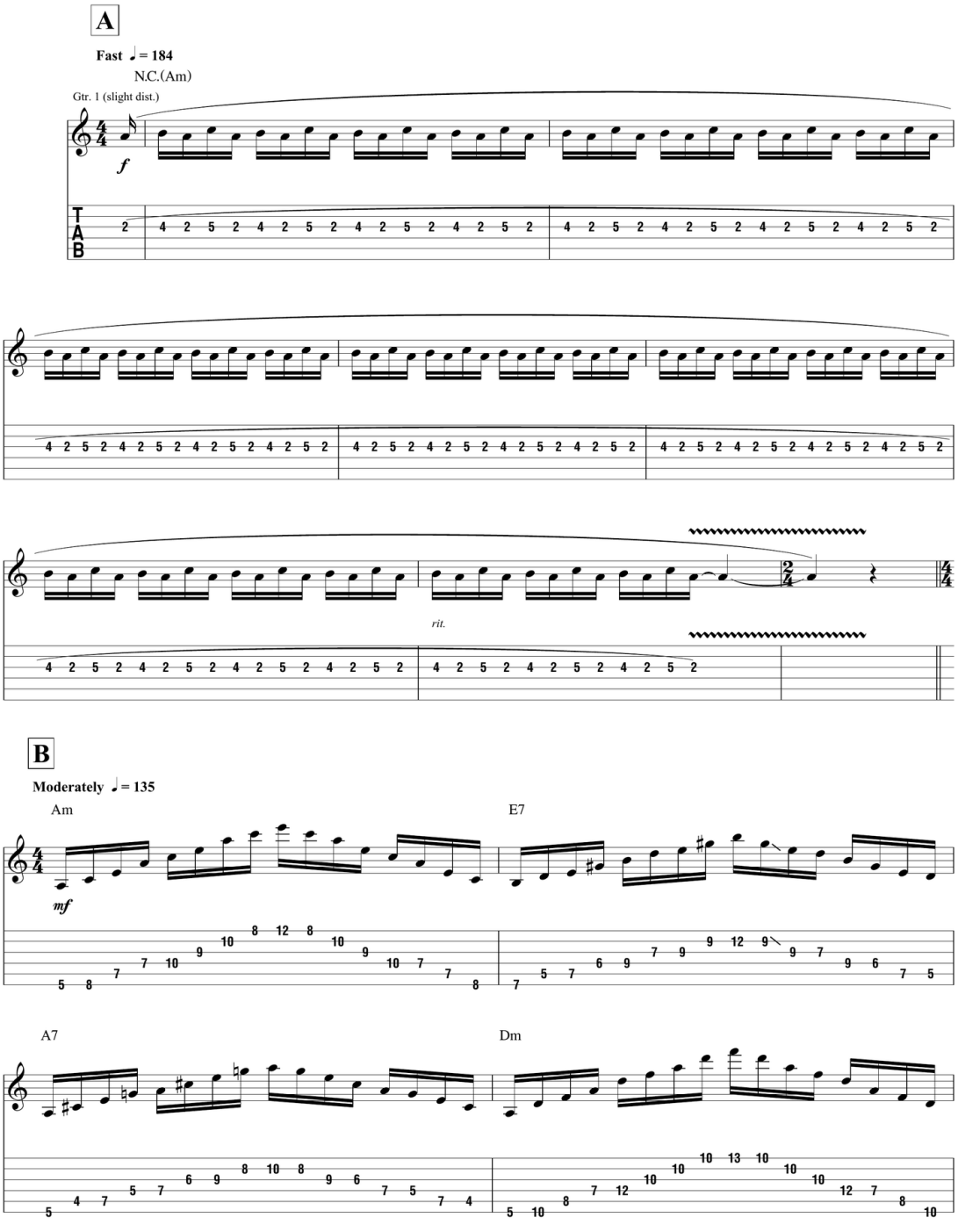

let ring
let ring
Bsus4
B7
Fade out
Am7
Bm7
8va
loco
grad. release
w/ bar
-2 1/2



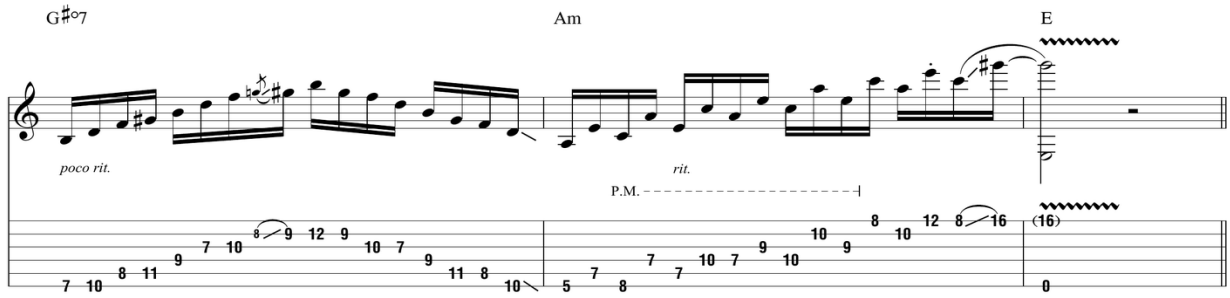
EUGENE'S TRICK BAG

from the Motion Picture CROSSROADS

By William Kanengiser and Steve Vai



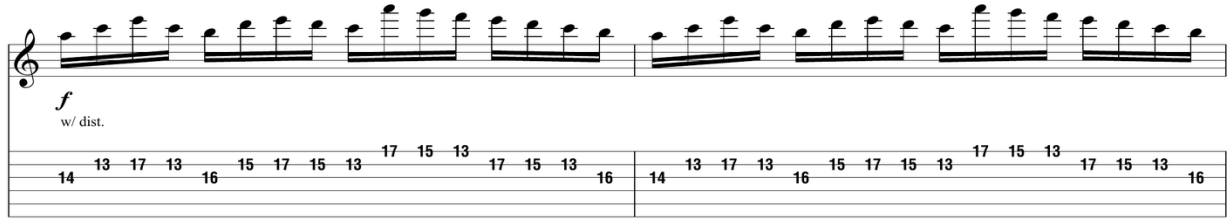
© 1986 EMI GOLDEN TORCH MUSIC and EMI GOLD HORIZON MUSIC CORP.

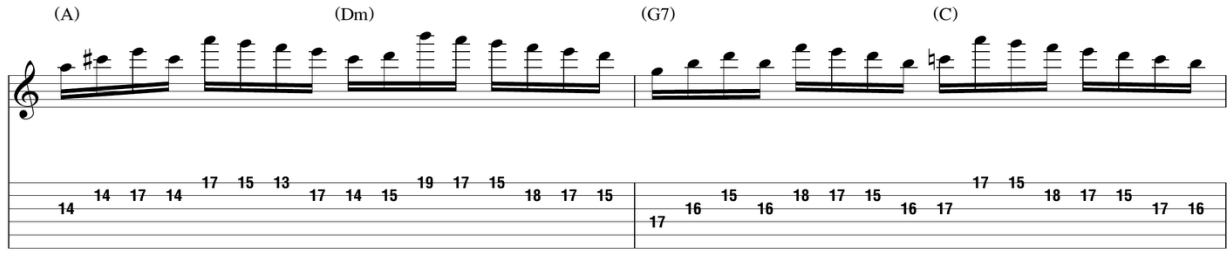


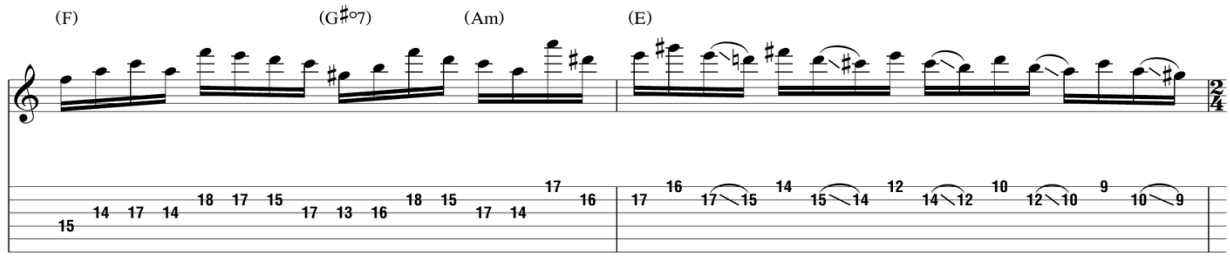
C

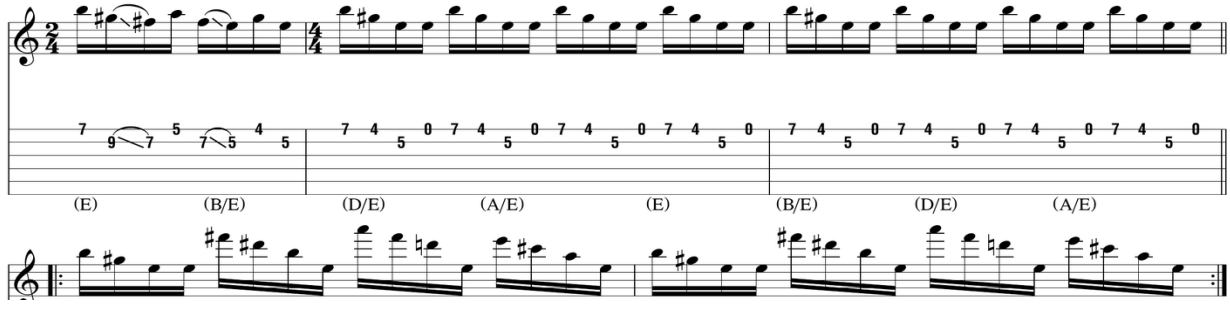
Faster ♩ = 146

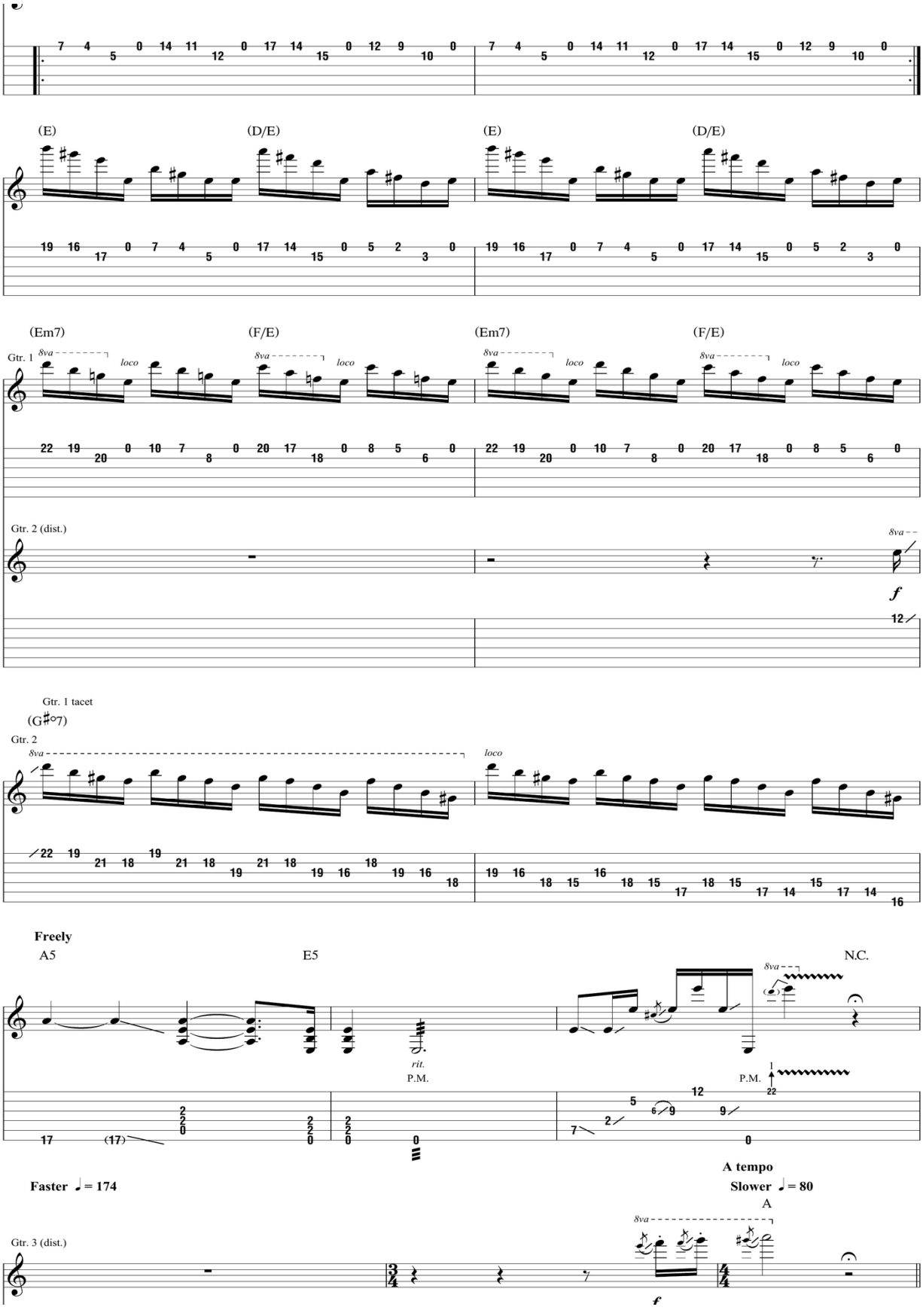
N.C.(Am)

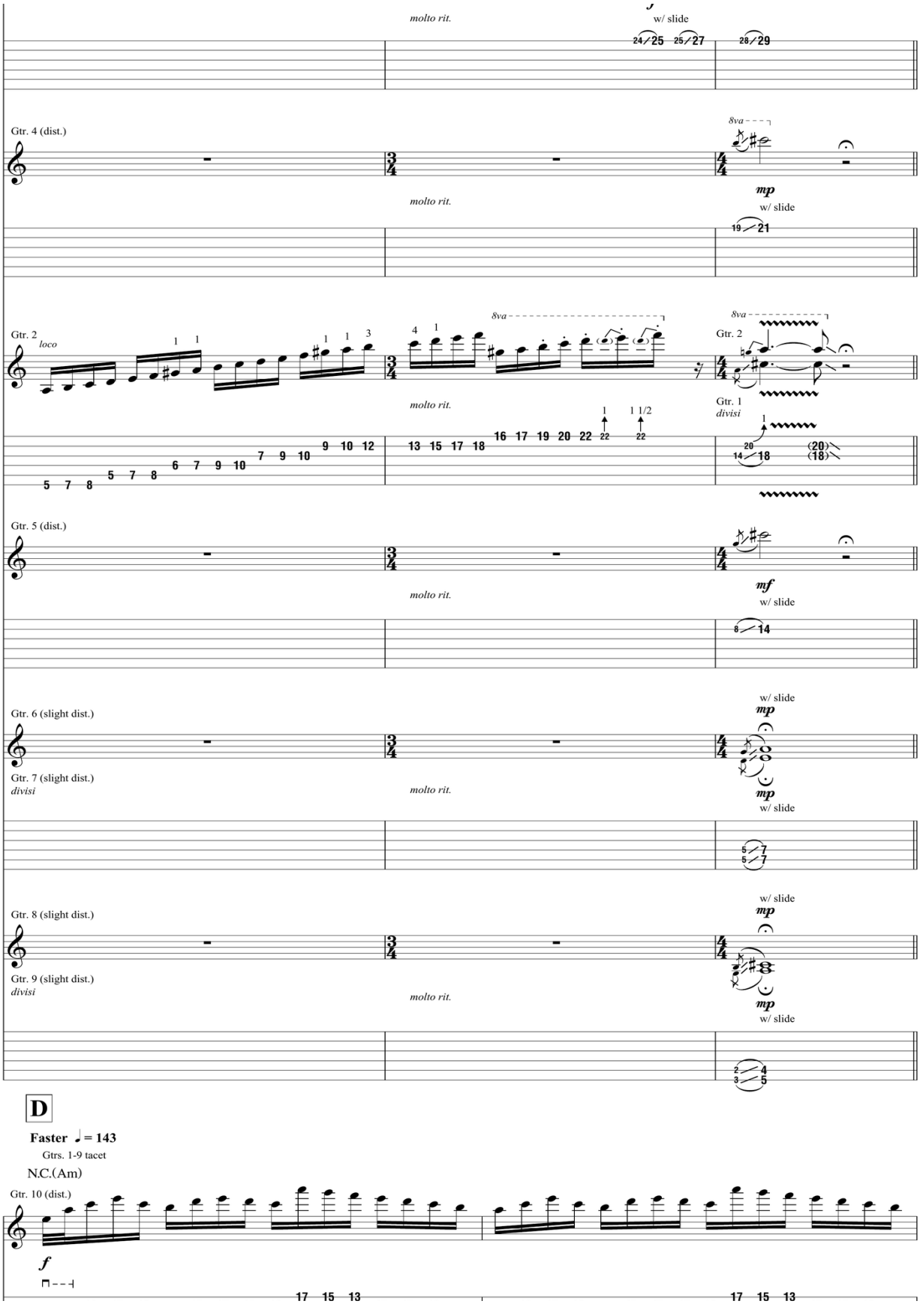


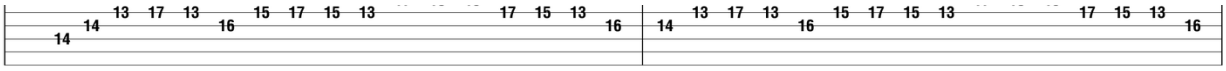


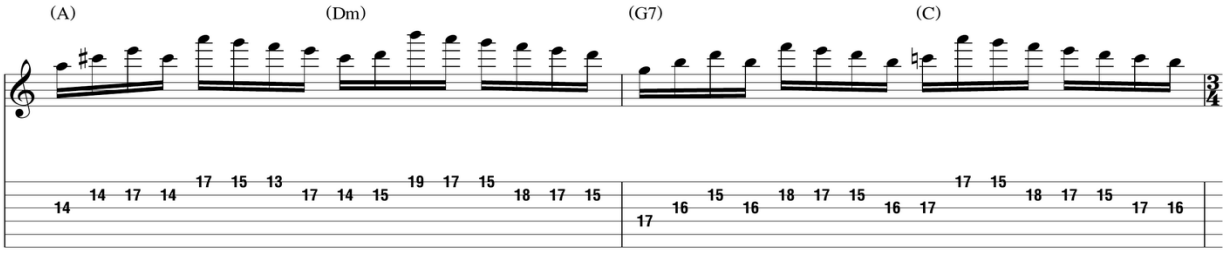




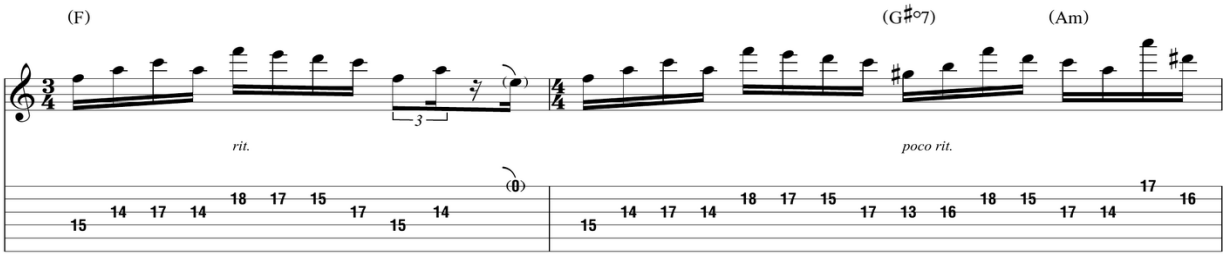

(E)
(D/E)
(E)
(D/E)
(Em7)
(F/E)
(Em7)
(F/E)
Gtr. 1
8va
loco
Gtr. 2 (dist.)
f
Gtr. 1 tacet
(G♯°7)
Gtr. 2
Freely
A5
E5
N.C.
rit.
P.M.
Faster ♩= 174
A tempo
Slower ♩= 80
A
Gtr. 3 (dist.)


molto rit.
w/ slide
Gtr. 4 (dist.)
8va
mp
Gtr. 2
loco
Gtr. 1
divisi
Gtr. 5 (dist.)
mf
Gtr. 6 (slight dist.)
Gtr. 7 (slight dist.)
divisi
Gtr. 8 (slight dist.)
Gtr. 9 (slight dist.)
divisi
D
Faster ♩= 143
Gtrs. 1-9 tacet
N.C.(Am)
Gtr. 10 (dist.)
f

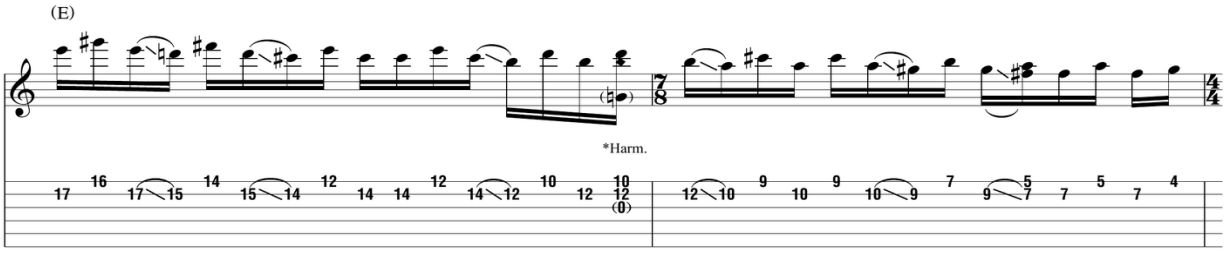




A tempo

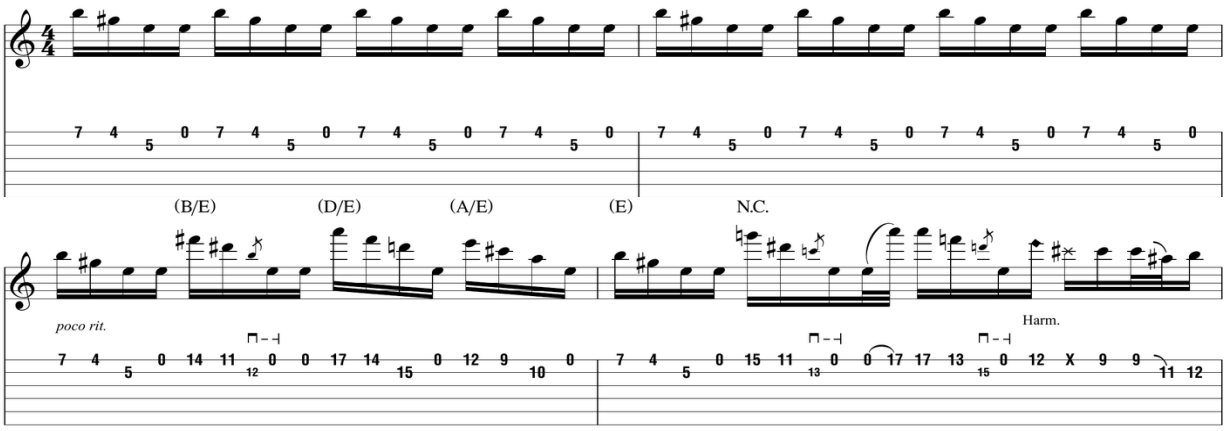


Slower ♩ = 132

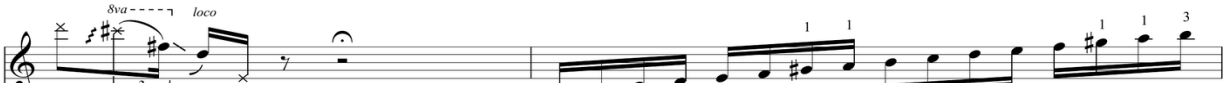


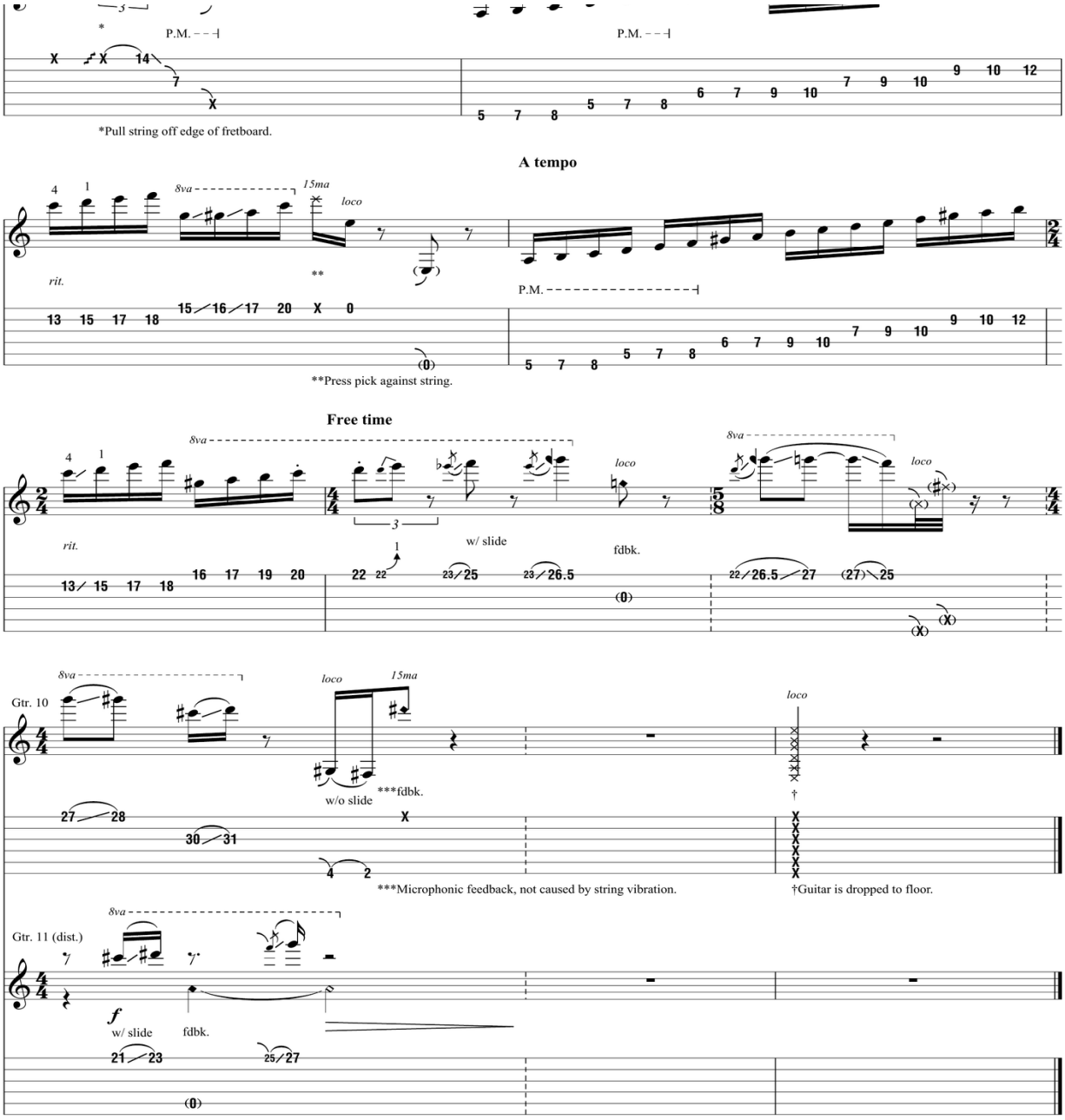
*2nd str. only

Slightly faster ♩ = 137



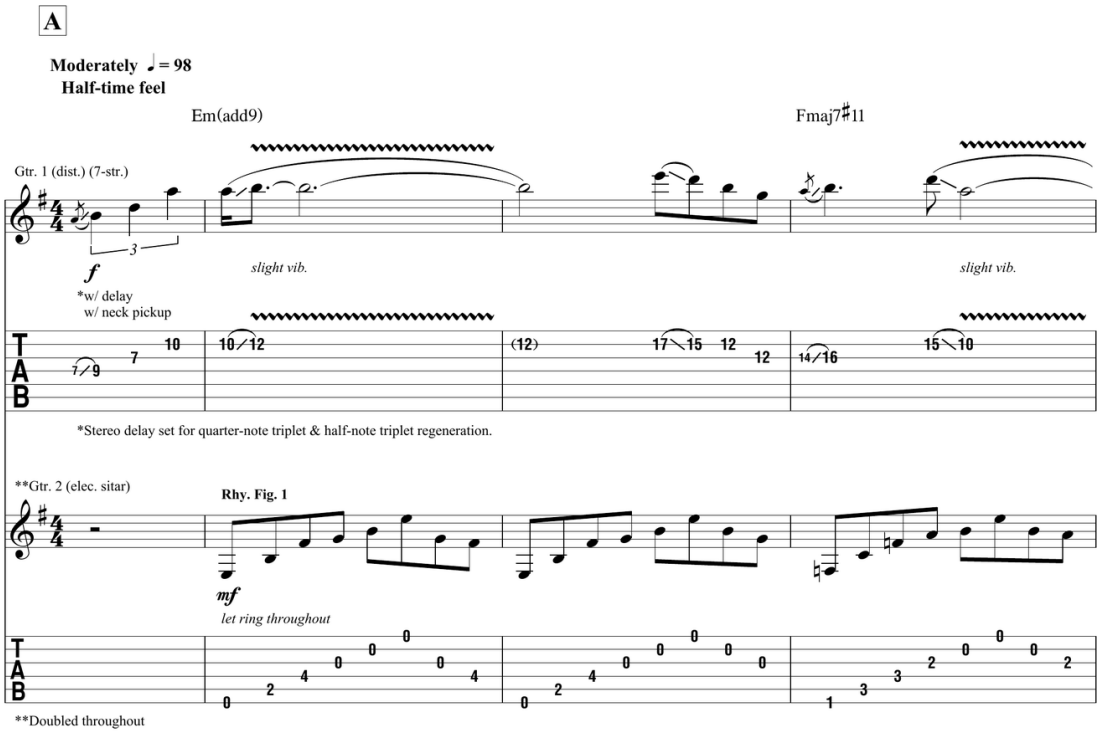
Faster ♩ = 148

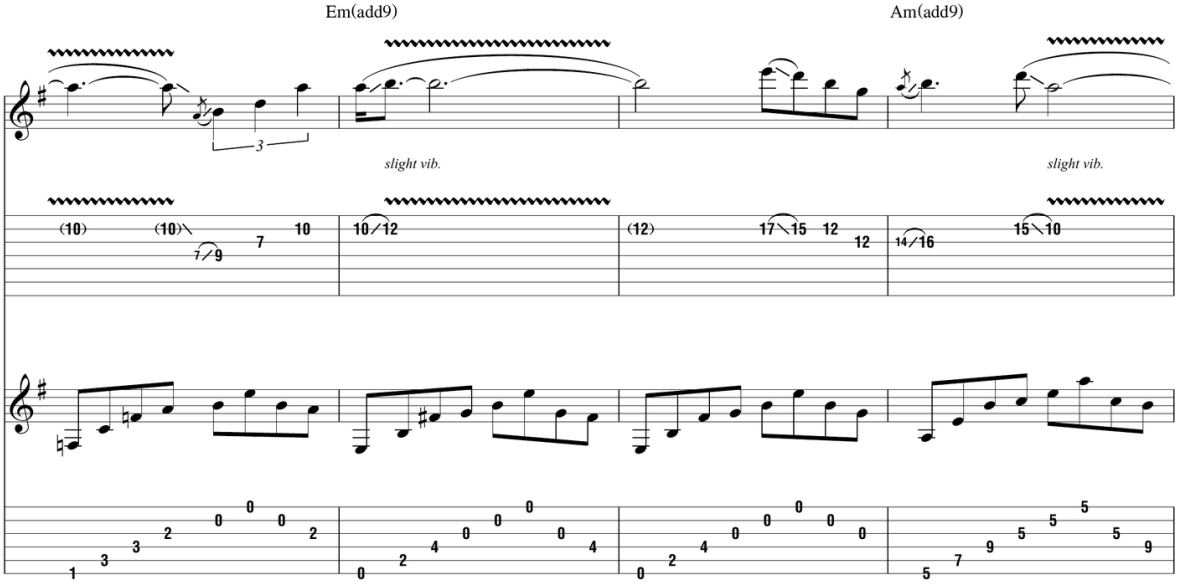



P.M.
P.M.
*Pull string off edge of fretboard.
A tempo
8va
15ma
loco
rit.
P.M.
**Press pick against string.
Free time
w/ slide
fdbk.
Gtr. 10
w/o slide
***fdbk.
***Microphonic feedback, not caused by string vibration.
†Guitar is dropped to floor.
Gtr. 11 (dist.)
w/ slide
fdbk.

FOR THE LOVE OF GOD

By Steve Vai





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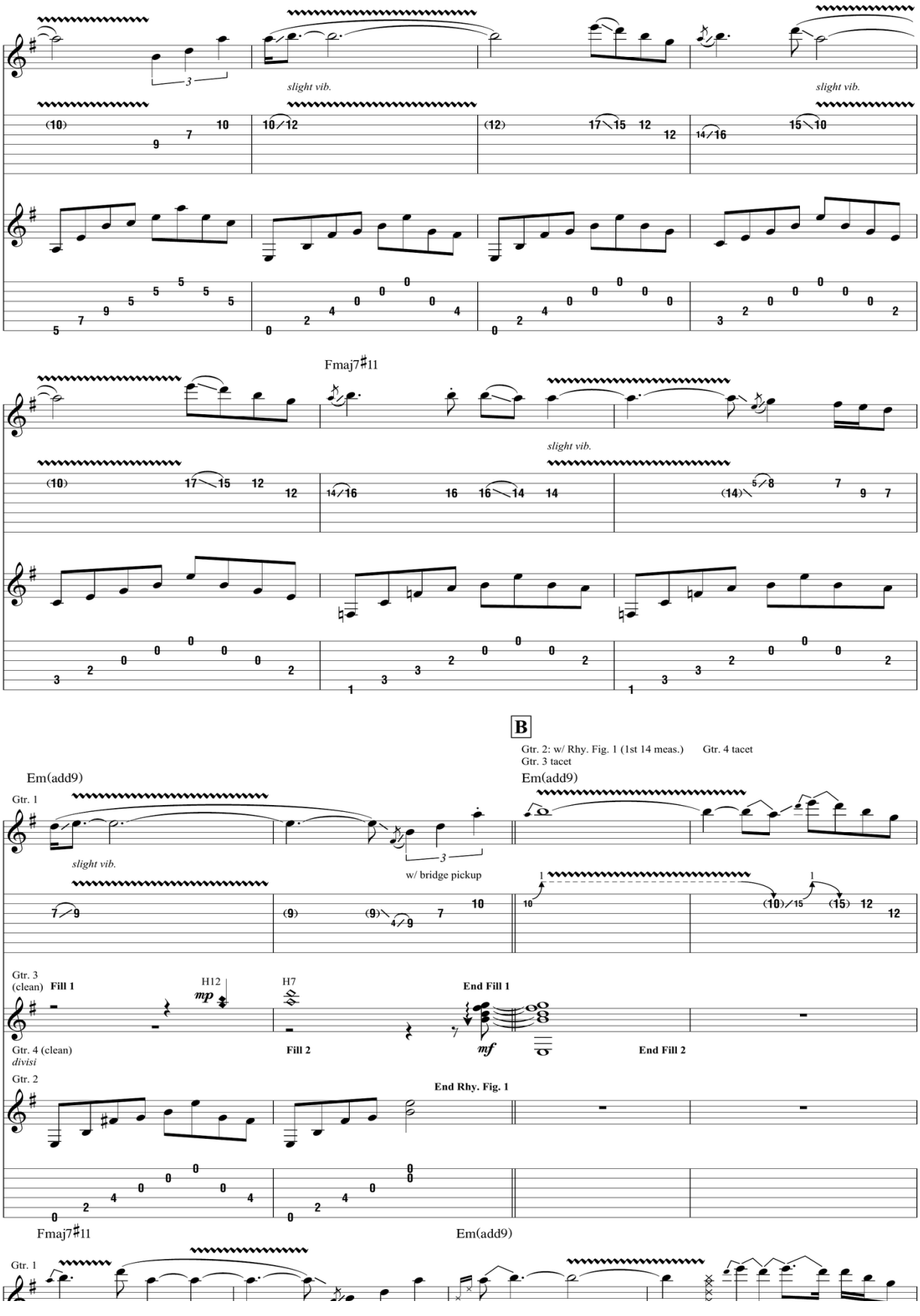
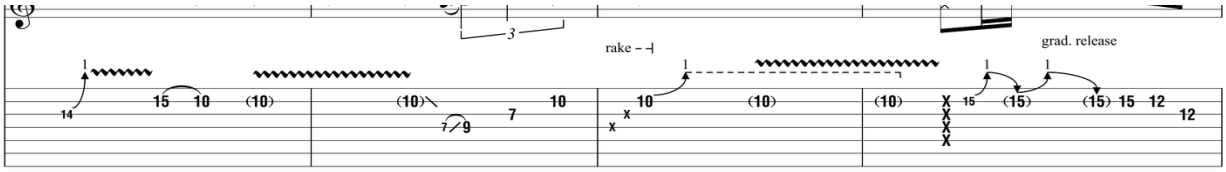
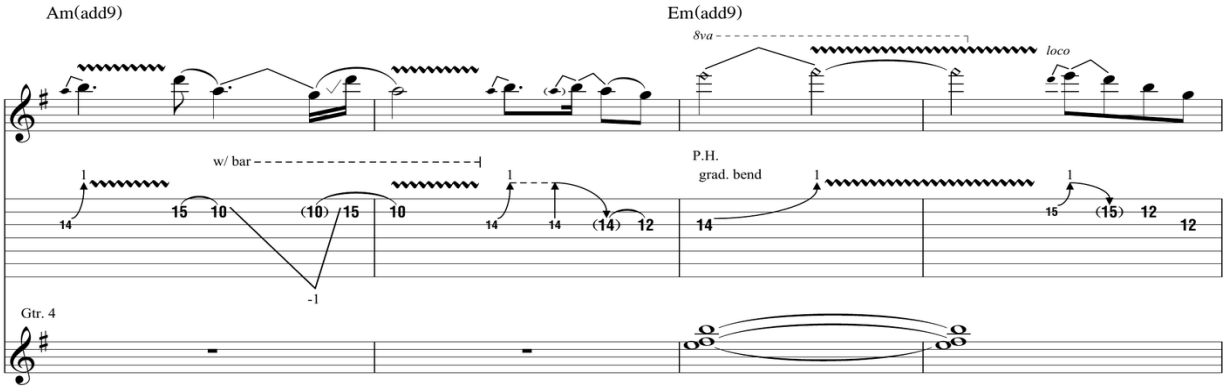
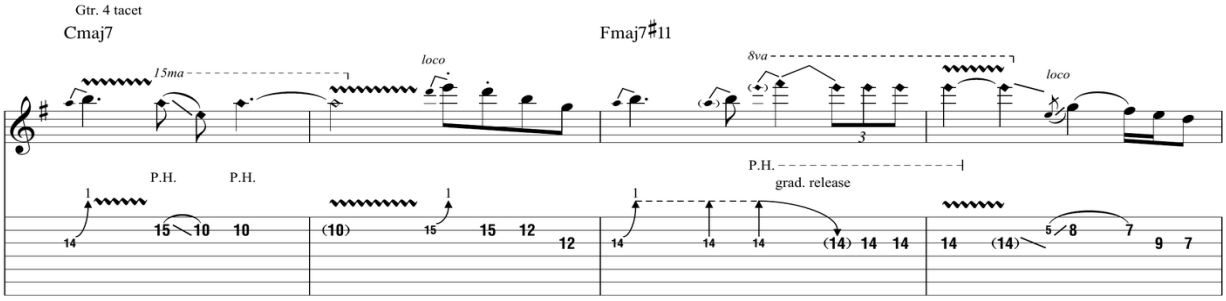
Em(add9) Cmaj7

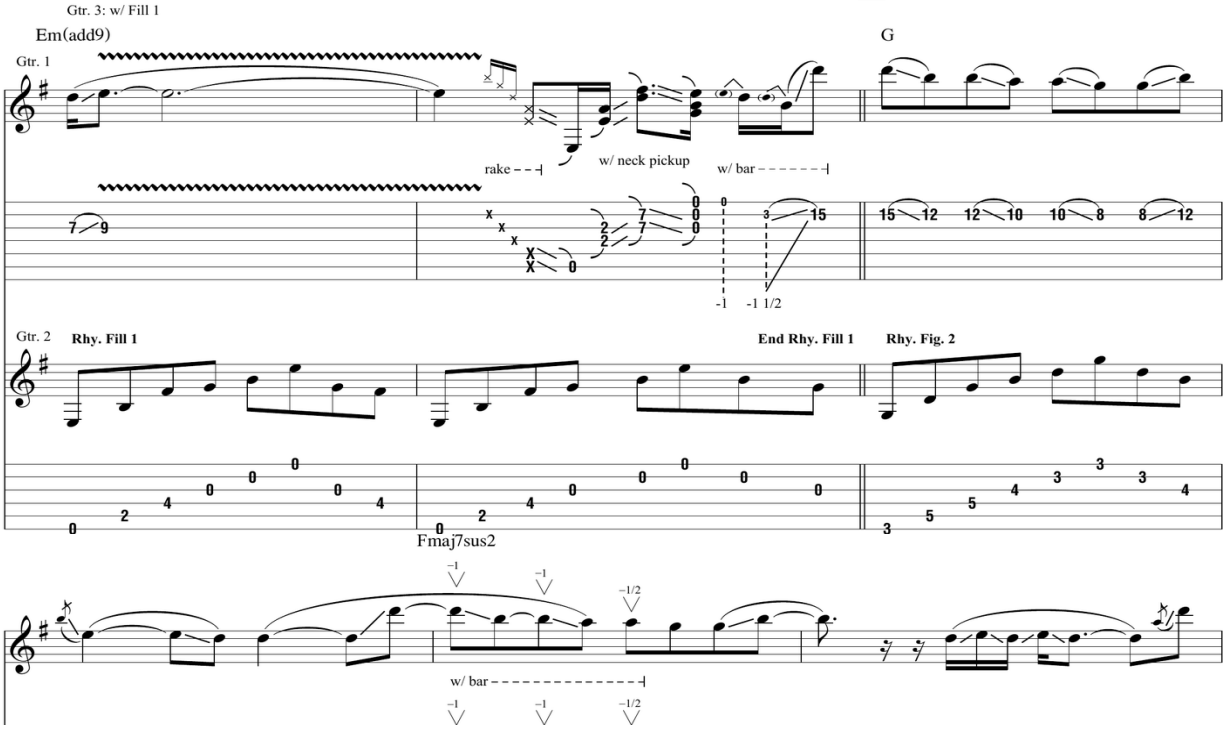

slight vib.
slight vib.
Fmaj7♯11
slight vib.
B
Gtr. 2: w/ Rhy. Fig. 1 (1st 14 meas.)
Gtr. 4 tacet
Gtr. 3 tacet
Em(add9)
Em(add9)
Gtr. 1
slight vib.
w/ bridge pickup
Gtr. 3 (clean)
Fill 1
H12
mp
H7
End Fill 1
mf
Gtr. 4 (clean)
divisi
Fill 2
End Fill 2
Gtr. 2
End Rhy. Fig. 1
Fmaj7♯11
Em(add9)
Gtr. 1

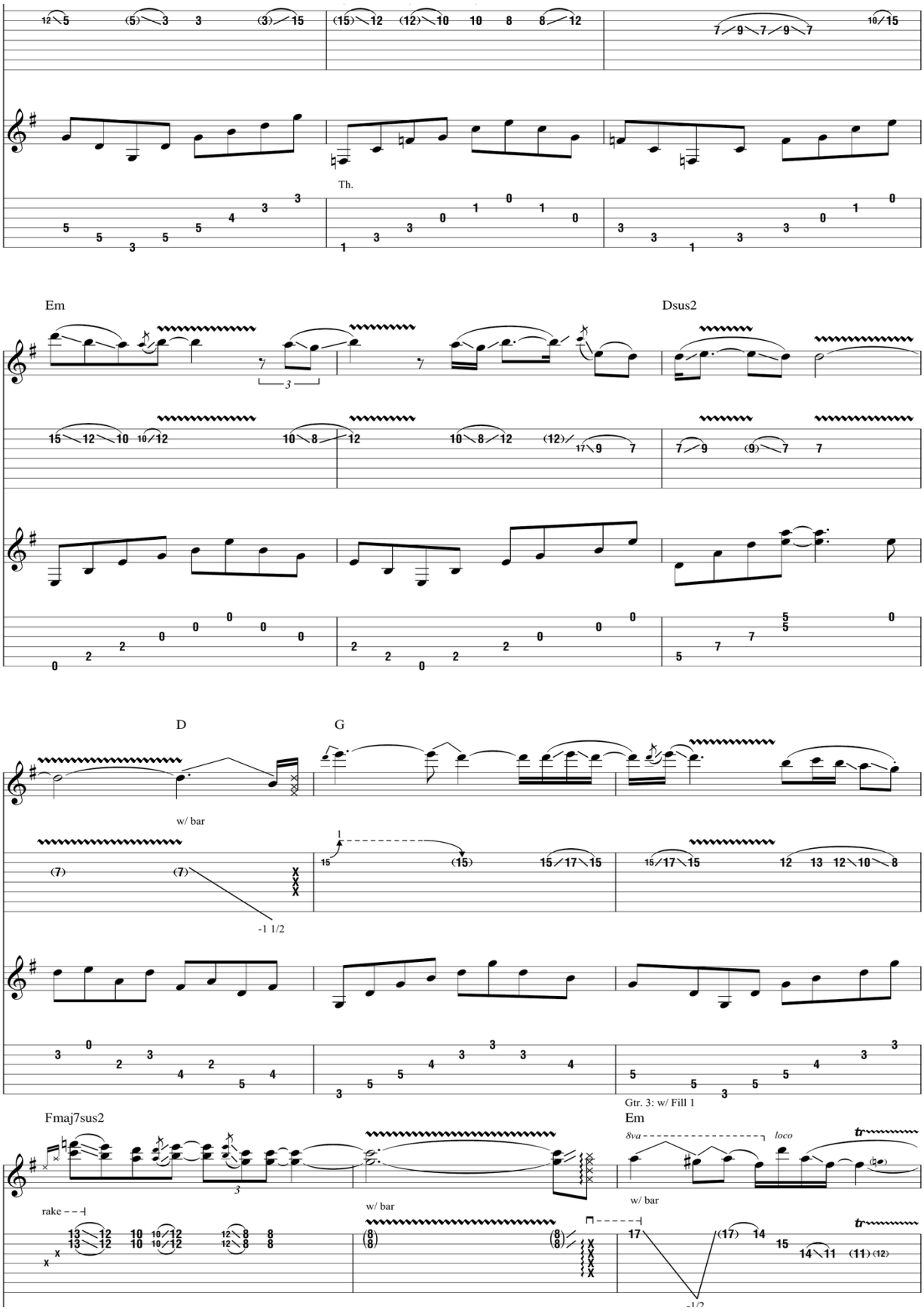

rake
grad. release

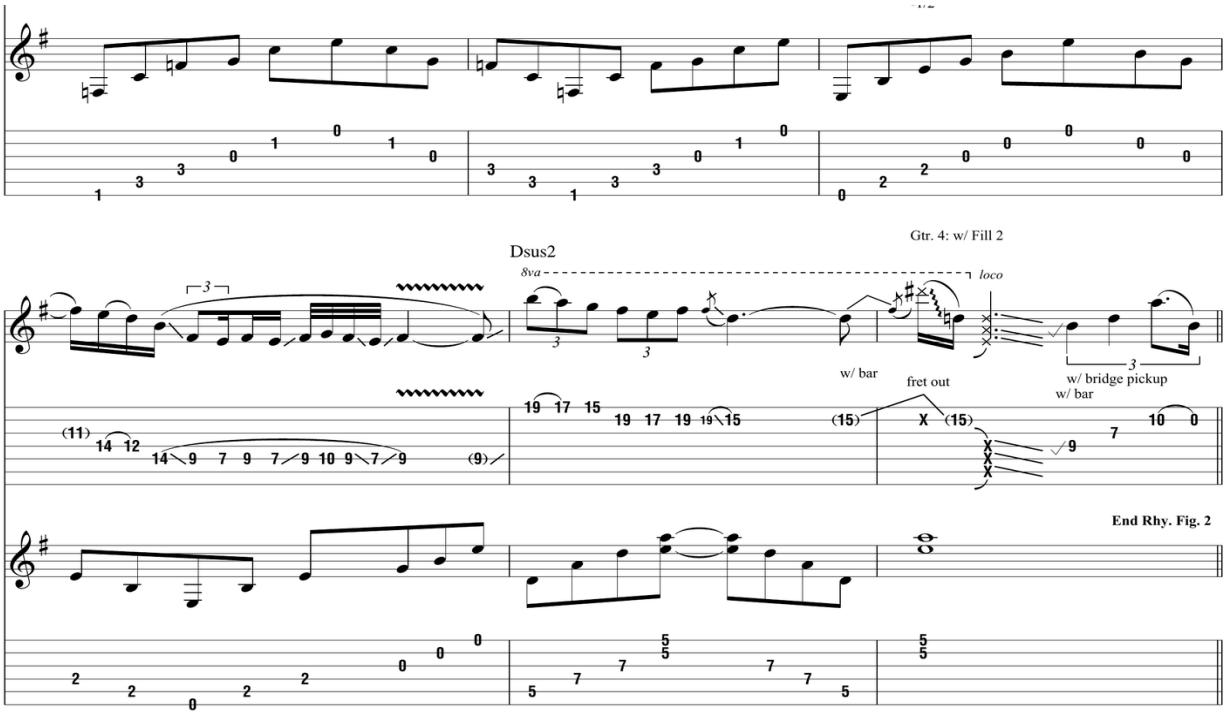

Am(add9)
Em(add9)
8va
loco
w/ bar
P.H.
grad. bend
Gtr. 4


Gtr. 4 tacet
Cmaj7
Fmaj7♯11
15ma
loco
8va
P.H.
P.H.
P.H.
grad. release

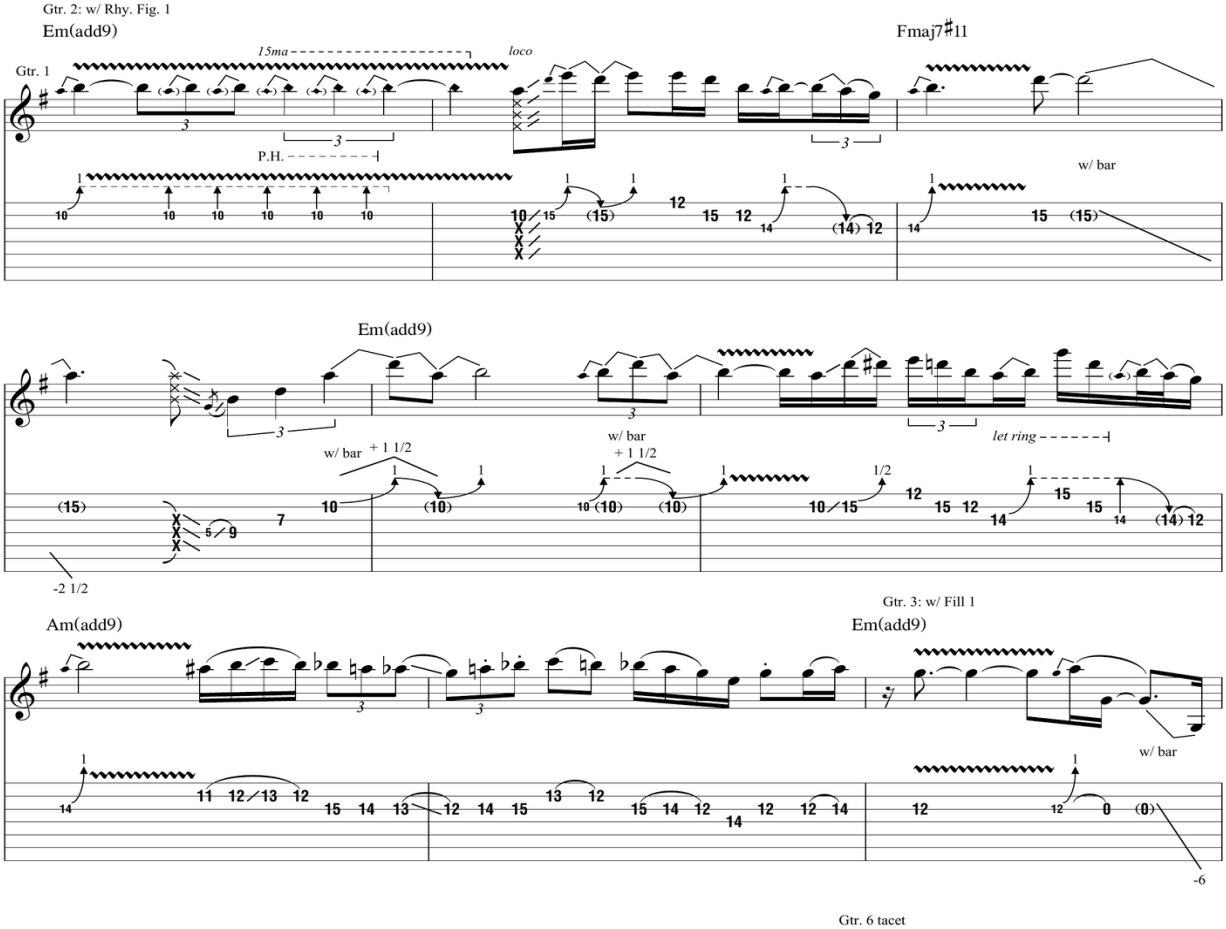
C

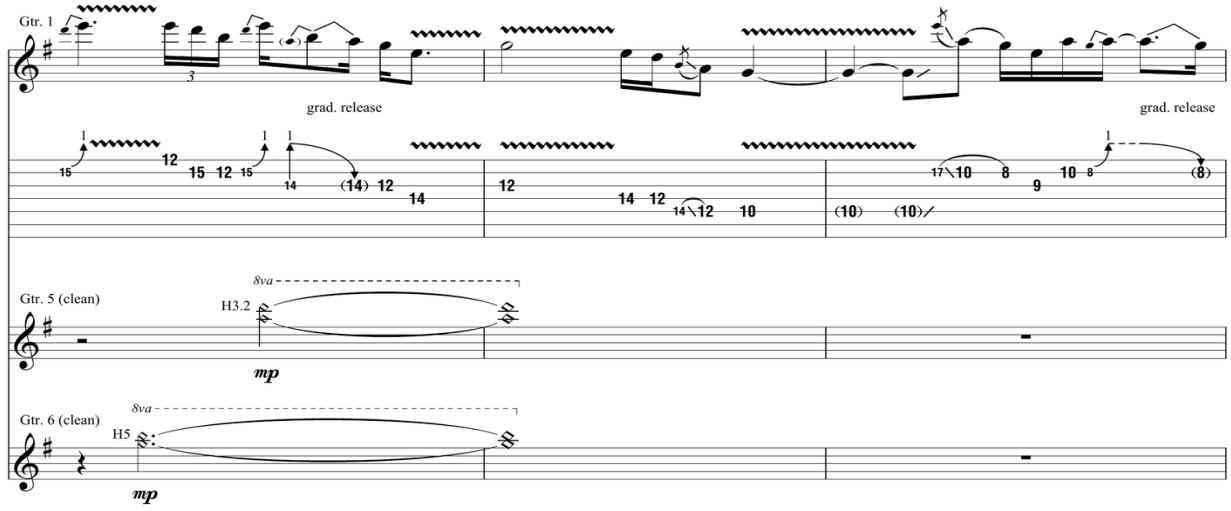

Gtr. 3: w/ Fill 1
Em(add9)
G
Gtr. 1
rake
w/ neck pickup
w/ bar
Gtr. 2
Rhy. Fill 1
End Rhy. Fill 1
Rhy. Fig. 2
Fmaj7sus2
w/ bar

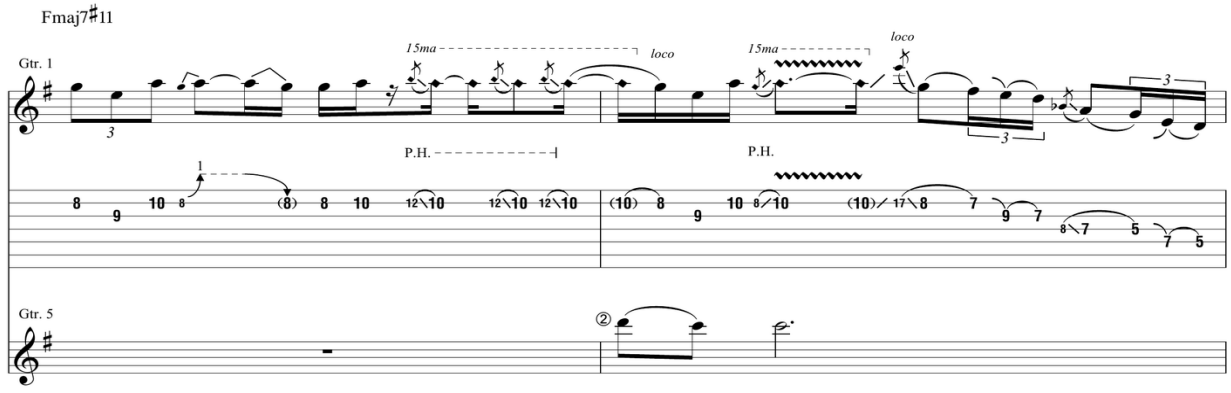

Th.
Em
Dsus2
D
G
w/ bar
-1 1/2
Fmaj7sus2
rake
w/ bar
Gtr. 3: w/ Fill 1
Em
8va
loco
w/ bar
-1/2


Gtr. 4: w/ Fill 2
Dsus2
8va
loco
w/ bar
fret out
w/ bar
w/ bridge pickup
End Rhy. Fig. 2

D

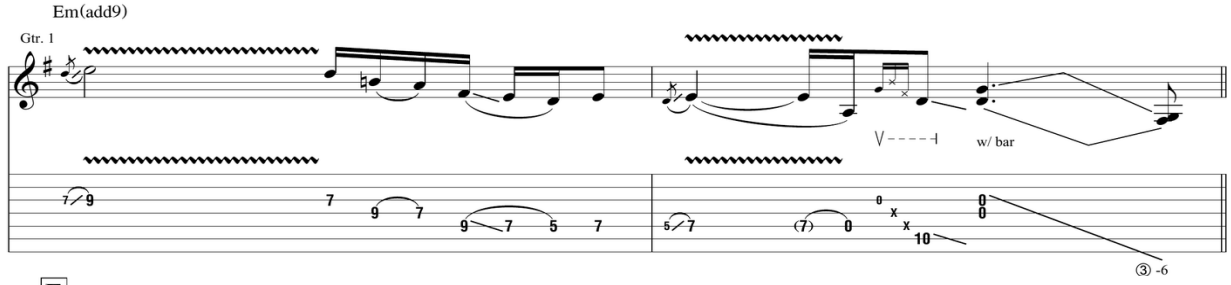

Gtr. 2: w/ Rhy. Fig. 1
Em(add9)
Fmaj7♯11
Gtr. 1
15ma
loco
P.H.
w/ bar
Em(add9)
w/ bar
+ 1 1/2
w/ bar
+ 1 1/2
let ring
-2 1/2
Gtr. 3: w/ Fill 1
Am(add9)
Em(add9)
w/ bar
-6
Gtr. 6 tacet
Cmaj7





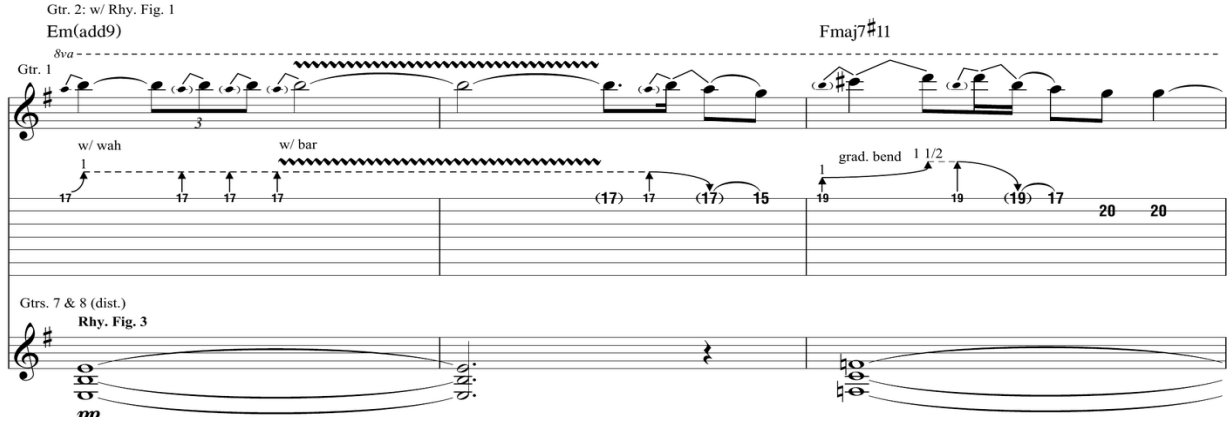
Gtr. 5 tacet

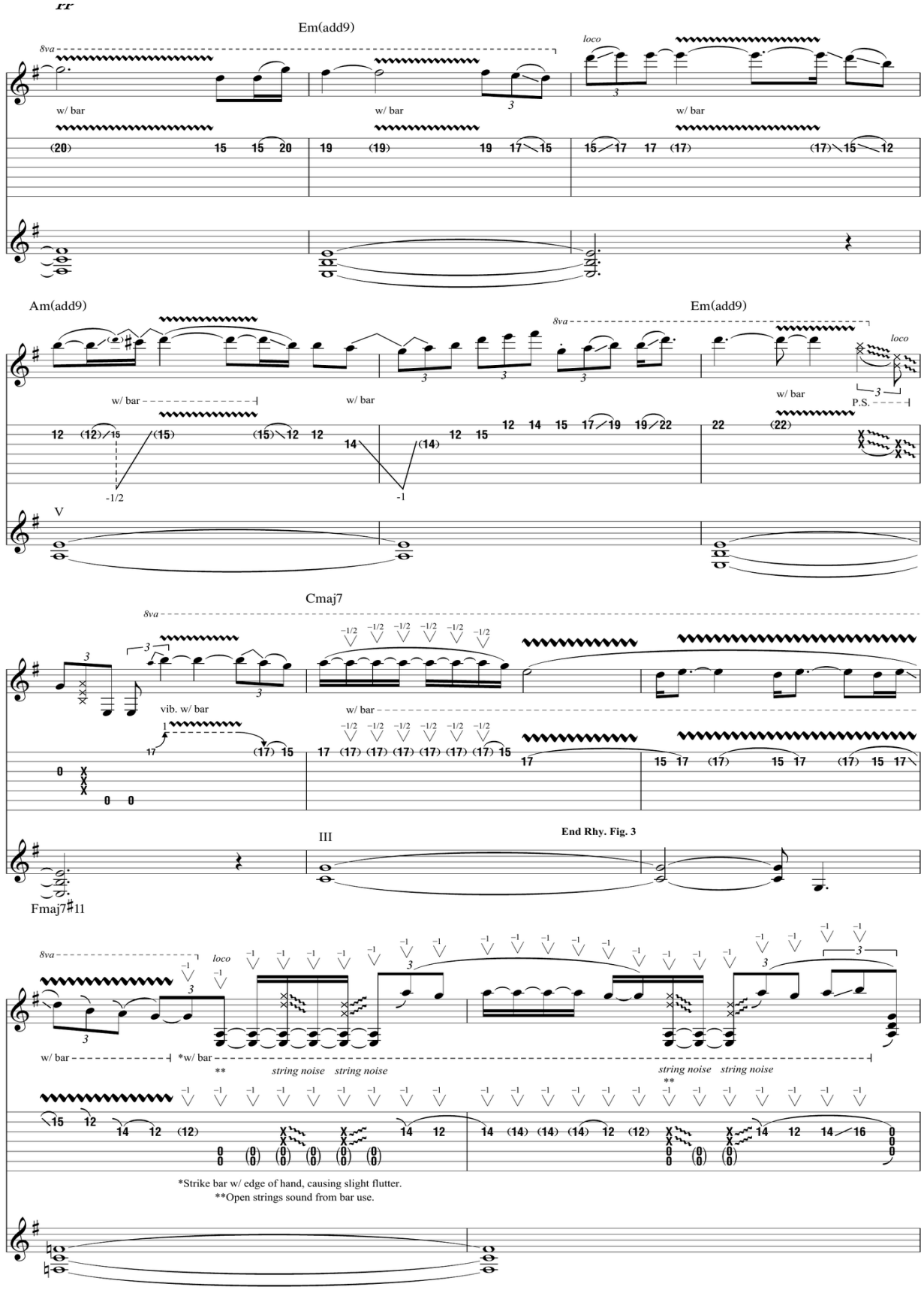
Gtr. 4: w/ Fill 2



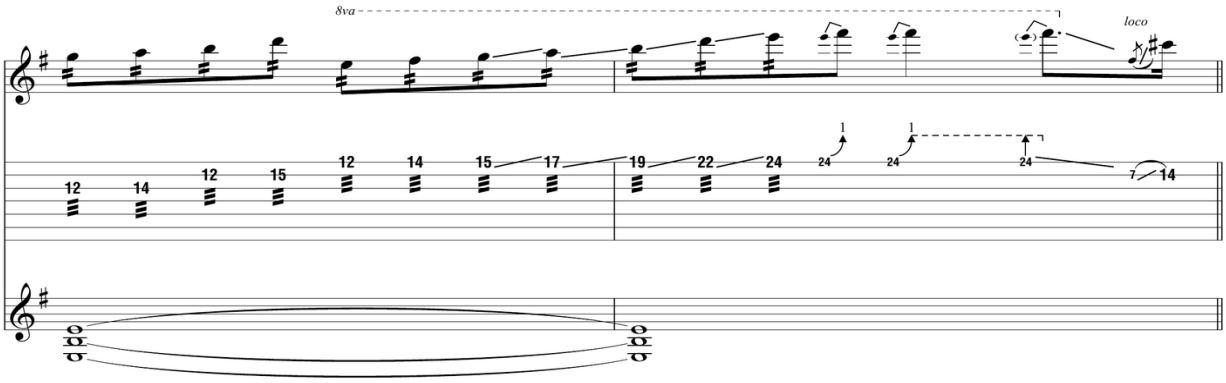
E

Gtr. 2: w/ Rhy. Fig. 1




Em(add9)
8va
loco
w/ bar
w/ bar
w/ bar
Am(add9)
Em(add9)
8va
loco
w/ bar
w/ bar
w/ bar
P.S.
-1/2
-1
V
Cmaj7
8va
vib. w/ bar
w/ bar
III
End Rhy. Fig. 3
Fmaj7♯11
8va
loco
w/ bar
*w/ bar
**
string noise
string noise
string noise
string noise
**
*Strike bar w/ edge of hand, causing slight flutter.
**Open strings sound from bar use.

Em(add9)

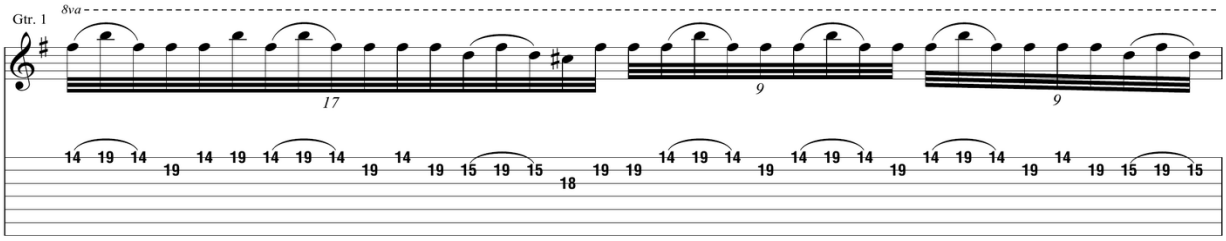


F

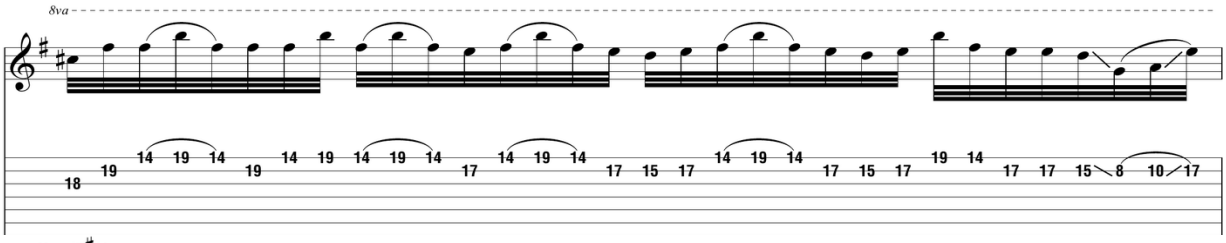
Gtr. 2: w/ Rhy. Fig. 1 (1st 14 meas.)
***Gtrs. 7 & 8: w/ Rhy. Fig. 3

Em(add9)

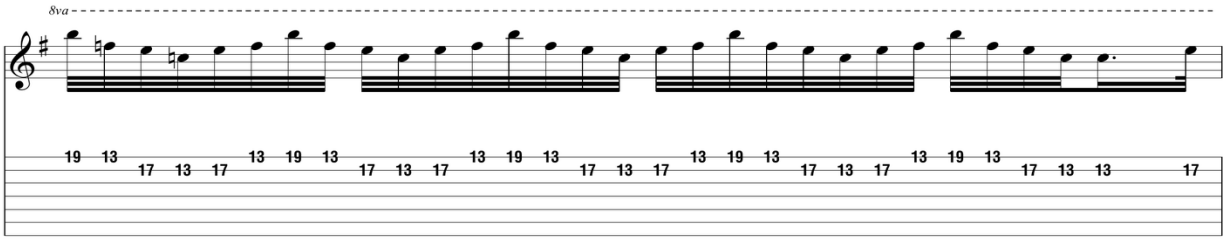
Gtr. 1

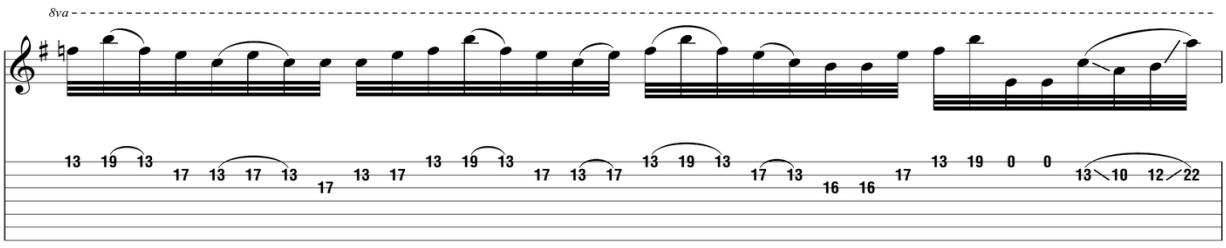


***Played *mp*

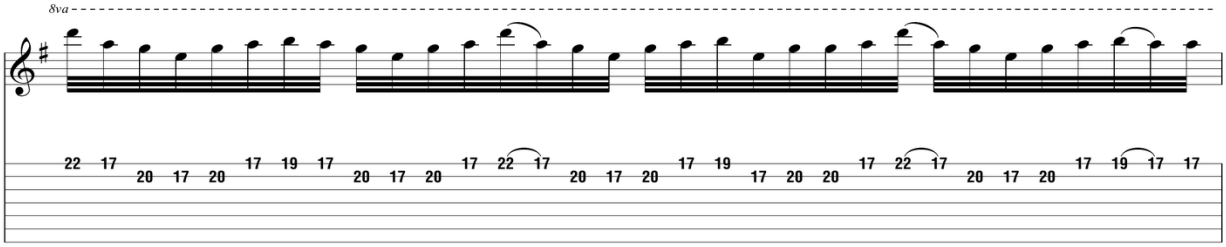


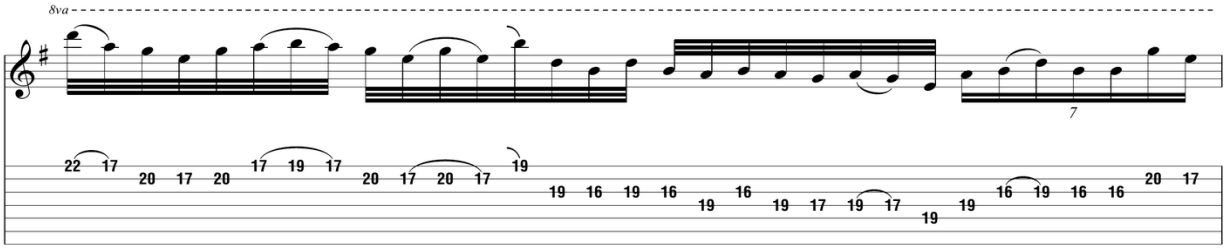
Fmaj7♯11



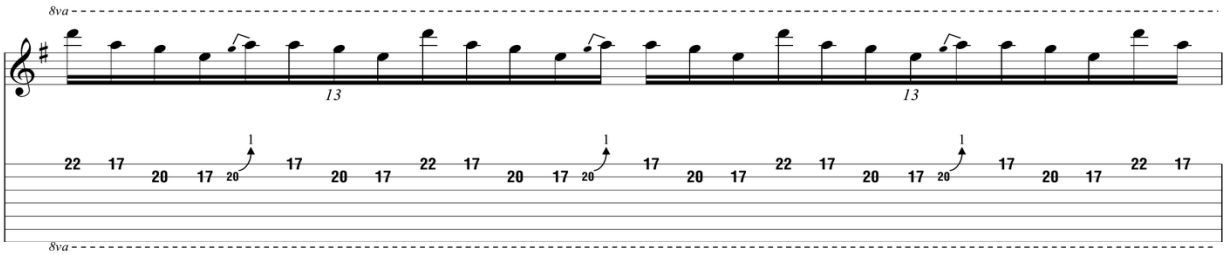


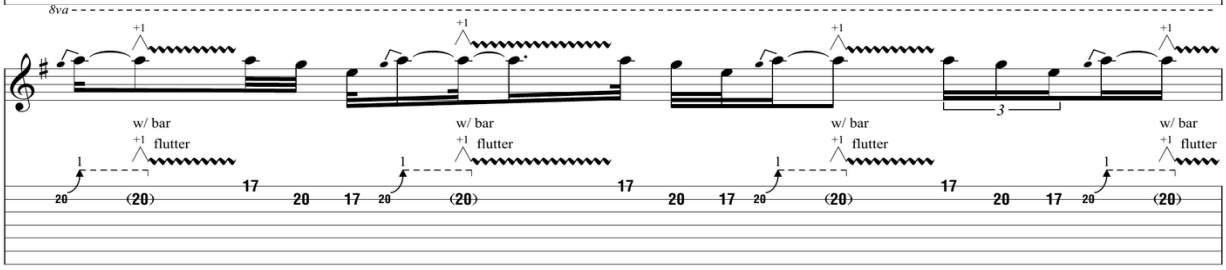
Em(add9)



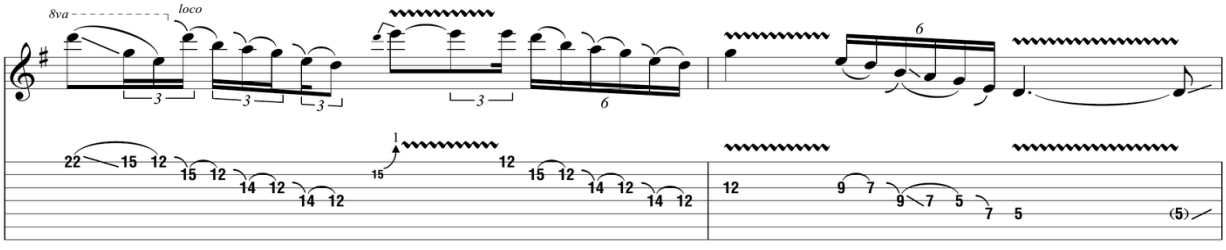


Am(add9)

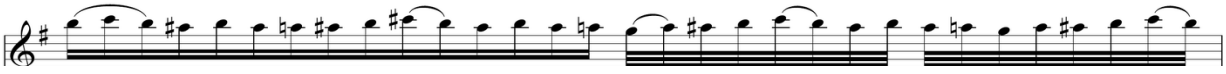


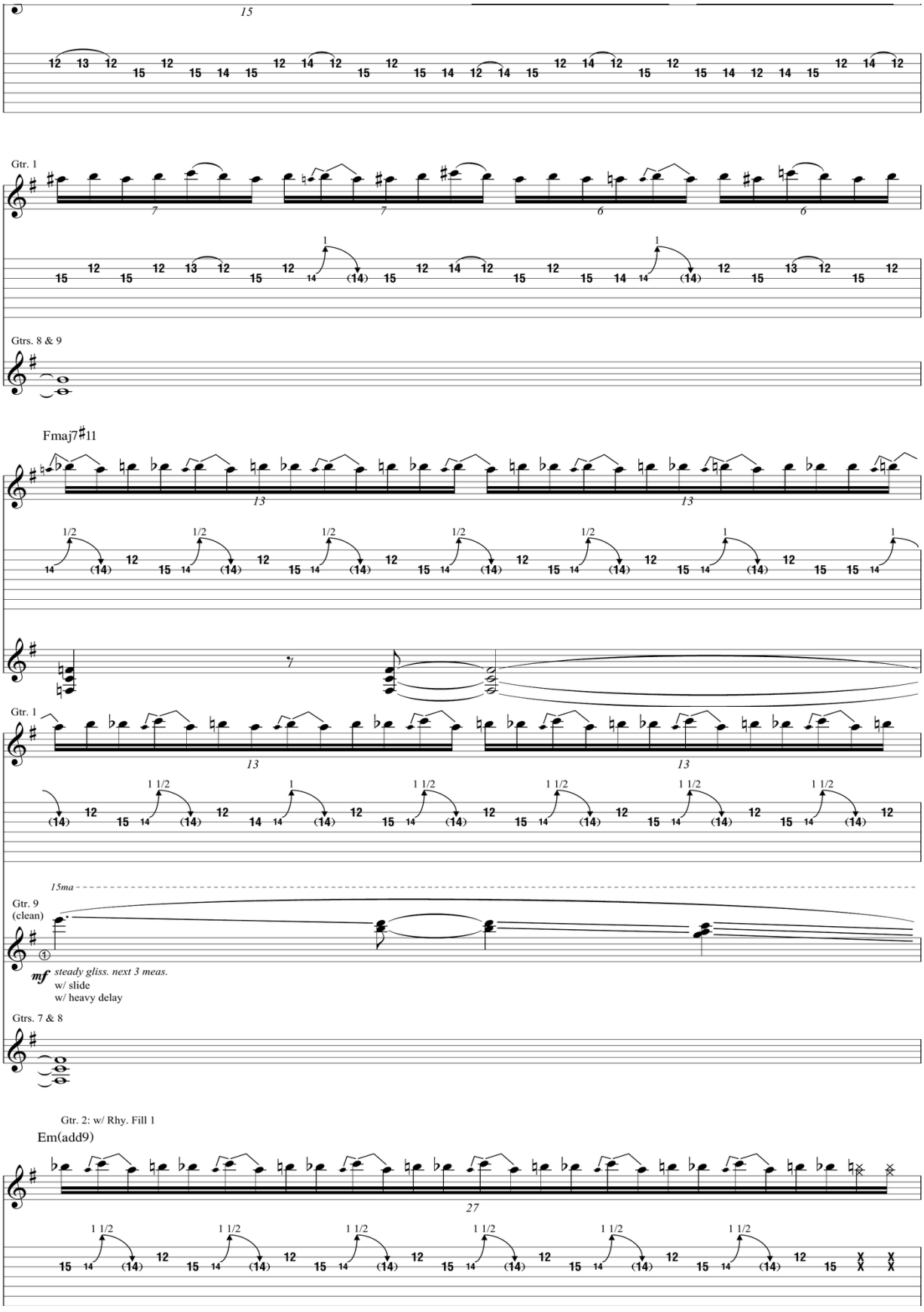


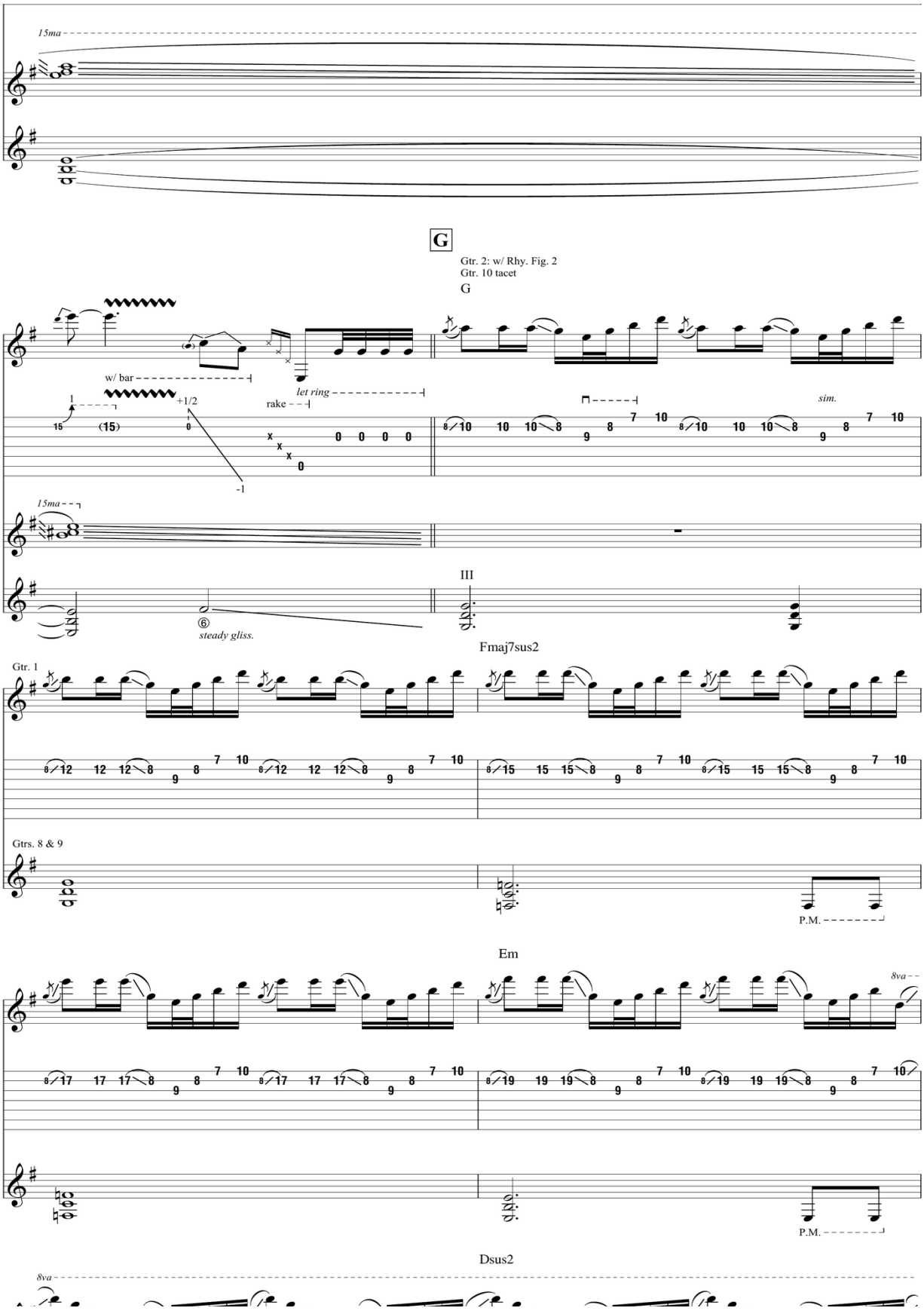
Em(add9)

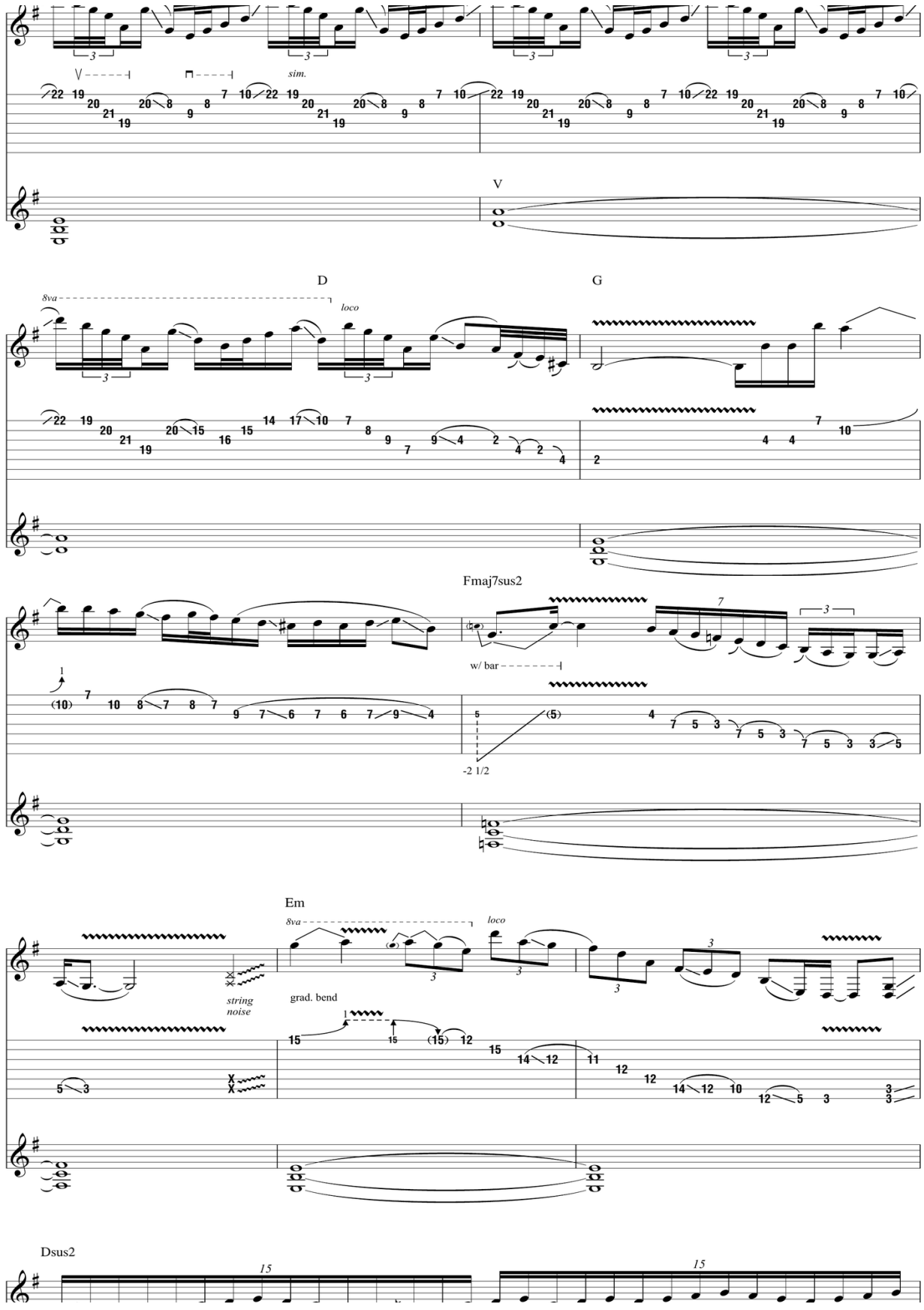


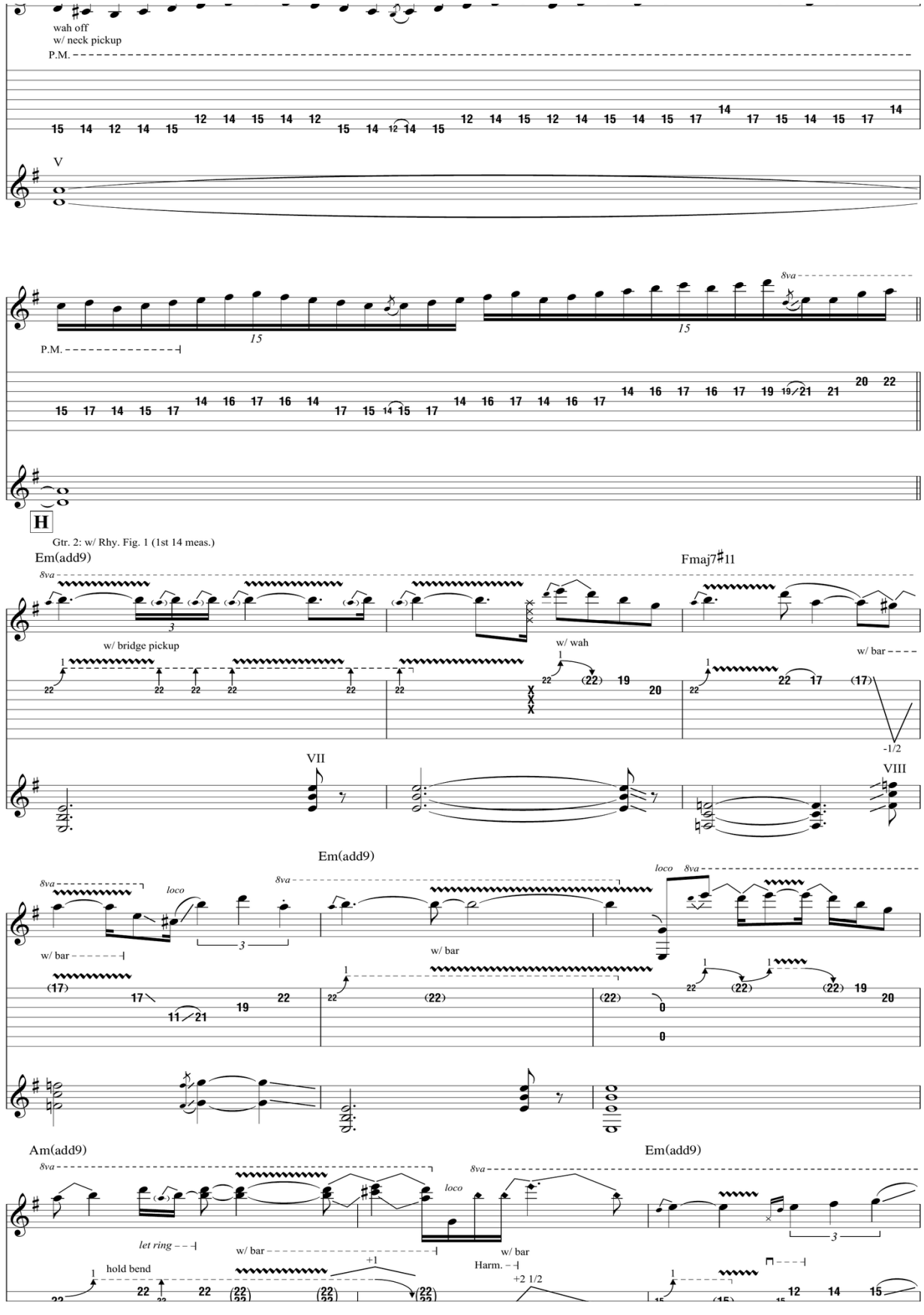
Cmaj7

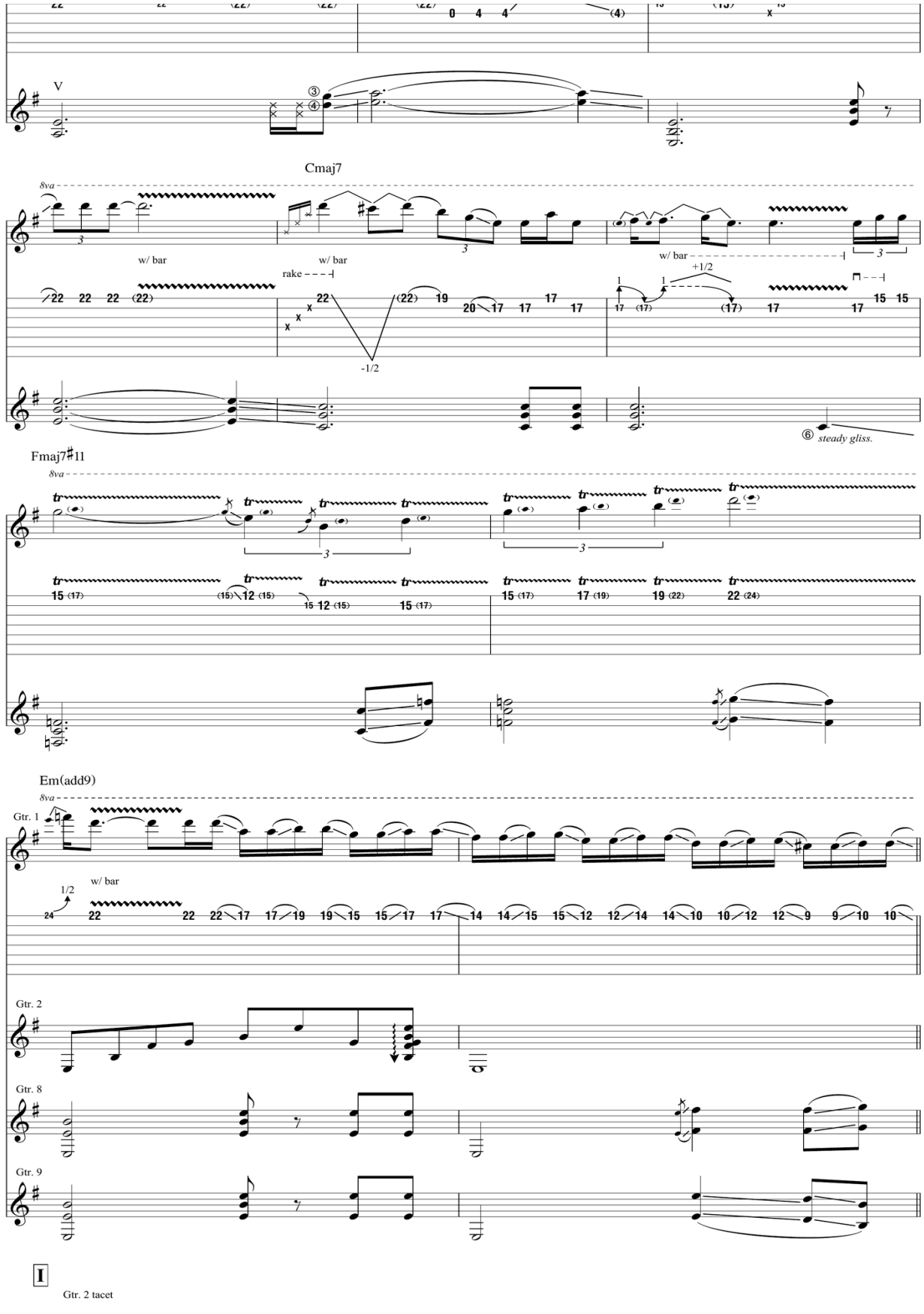


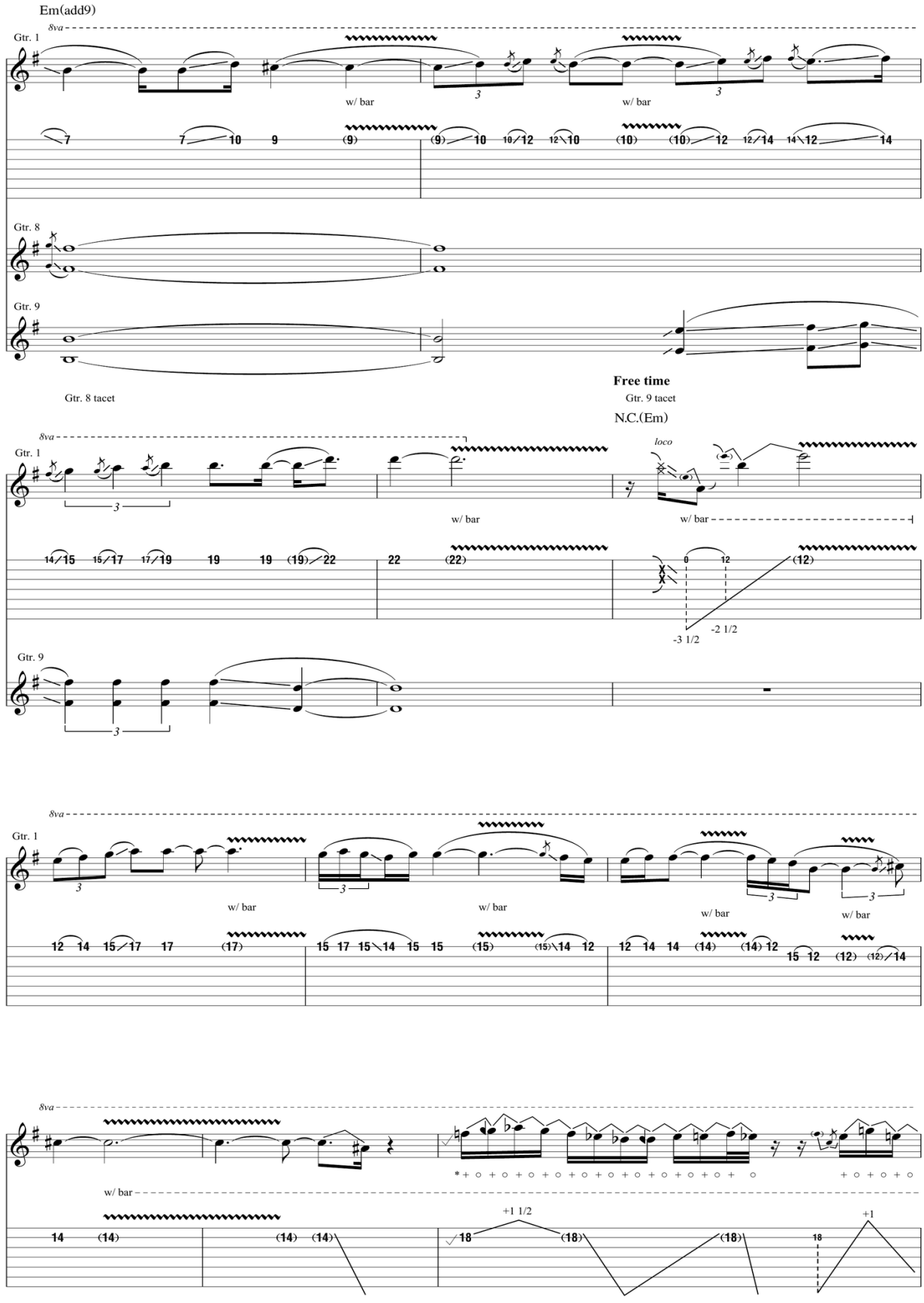

15
Gtr. 1
Gtrs. 8 & 9
Fmaj7♯11
Gtr. 1
15ma
Gtr. 9
(clean)
mf steady gliss. next 3 meas.
w/ slide
w/ heavy delay
Gtrs. 7 & 8
Gtr. 2: w/ Rhy. Fill 1
Em(add9)


15ma
G
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 10 tacet
G
w/ bar
let ring
rake
+1/2
-1
sim.
15ma
III
steady gliss.
Fmaj7sus2
Gtr. 1
Gtrs. 8 & 9
P.M.
Em
8va
P.M.
Dsus2
8va


V
sim.
V
D
8va
loco
G
Fmaj7sus2
w/ bar
-2 1/2
Em
8va
loco
string noise
grad. bend
Dsus2

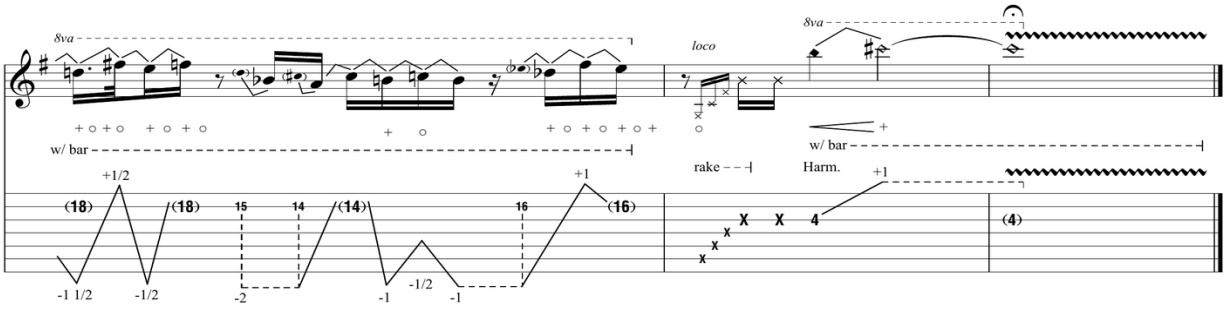

wah off
w/ neck pickup
P.M.
V
8va
P.M.
H
Gtr. 2: w/ Rhy. Fig. 1 (1st 14 meas.)
Em(add9)
Fmaj7♯11
w/ bridge pickup
w/ wah
w/ bar
-1/2
VII
VIII
Em(add9)
loco
w/ bar
Am(add9)
Em(add9)
let ring
hold bend
Harm.
+2 1/2


V
Cmaj7
8va
w/ bar
rake
-1/2
+1/2
⑥ steady gliss.
Fmaj7♯11
Em(add9)
Gtr. 1
1/2
Gtr. 2
Gtr. 8
Gtr. 9
I
Gtr. 2 tacet


Em(add9)
8va
Gtr. 1
w/ bar
w/ bar
Gtr. 8
Gtr. 9
Gtr. 8 tacet
Free time
Gtr. 9 tacet
N.C.(Em)
loco
w/ bar
w/ bar
-3 1/2
-2 1/2
w/ bar
w/ bar
w/ bar
w/ bar
+1 1/2
+1

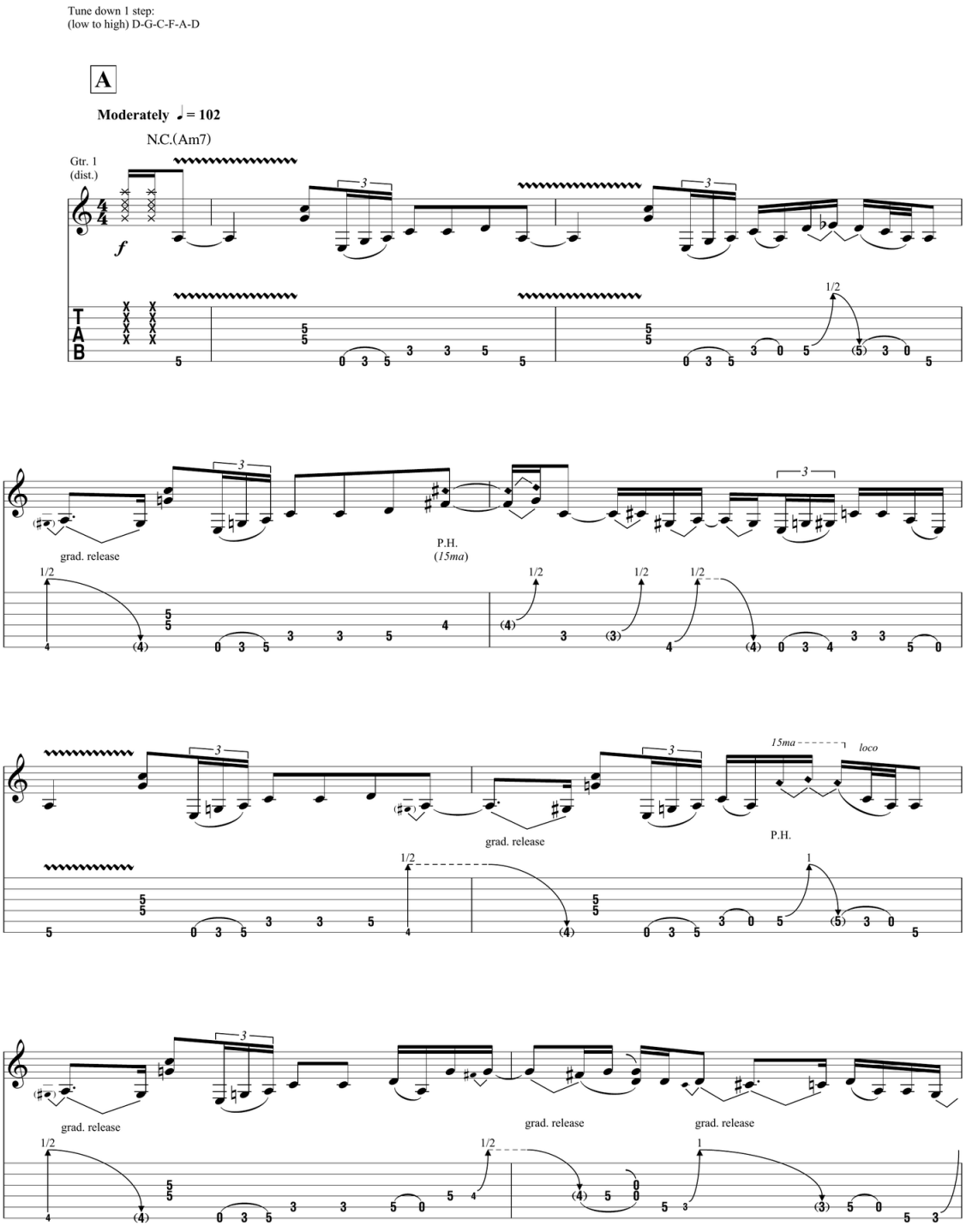
-1 1/2 -2 -1 -2 1/2

*Wah notation: ○ = bass (toe up); + = treble (toe down)



GRAVITY STORM

By Steve Vai



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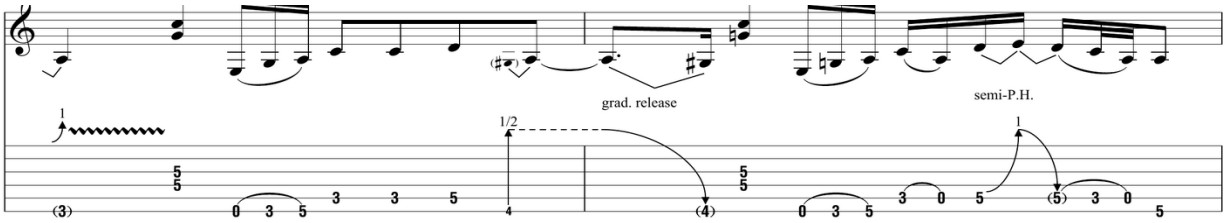
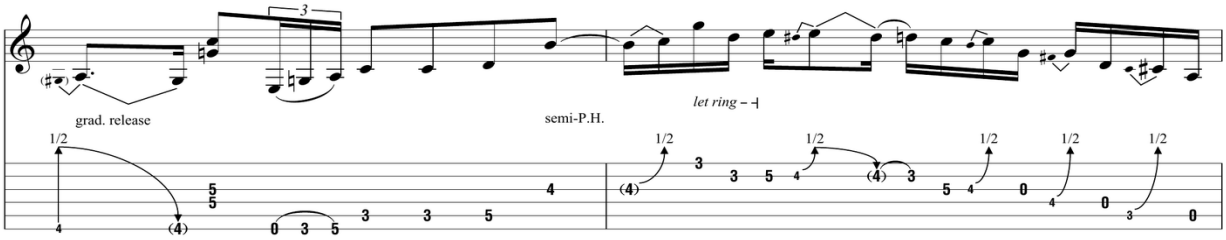
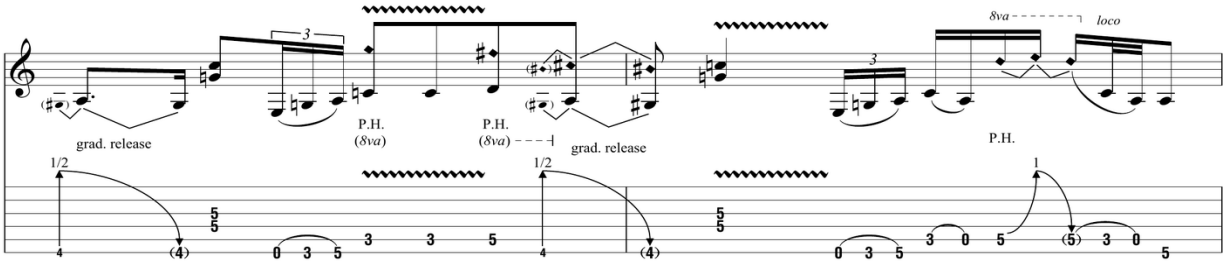
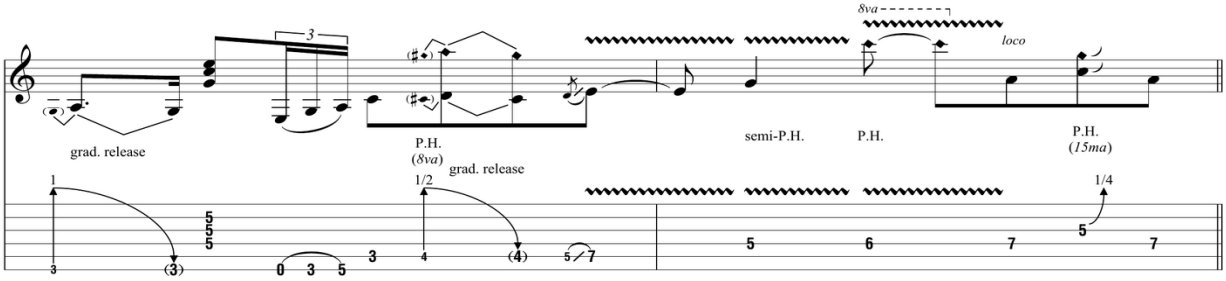

grad. release
semi-P.H.

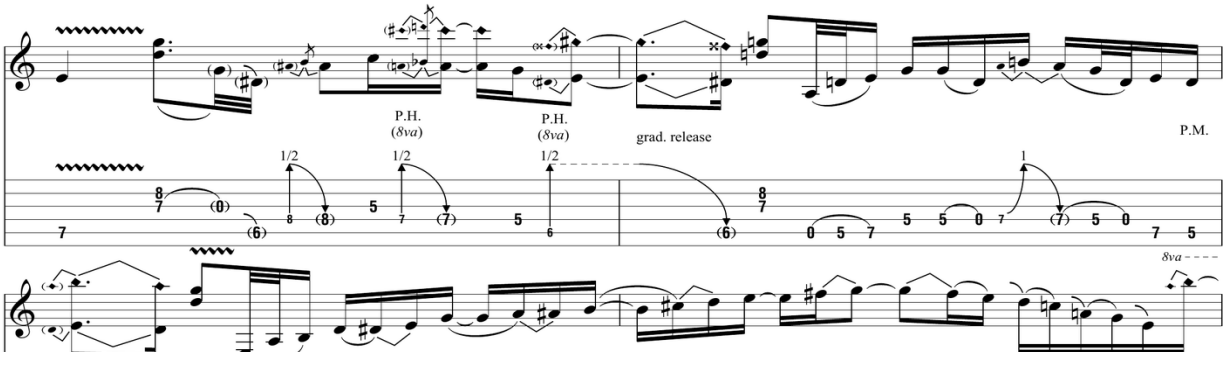

grad. release
semi-P.H.
let ring

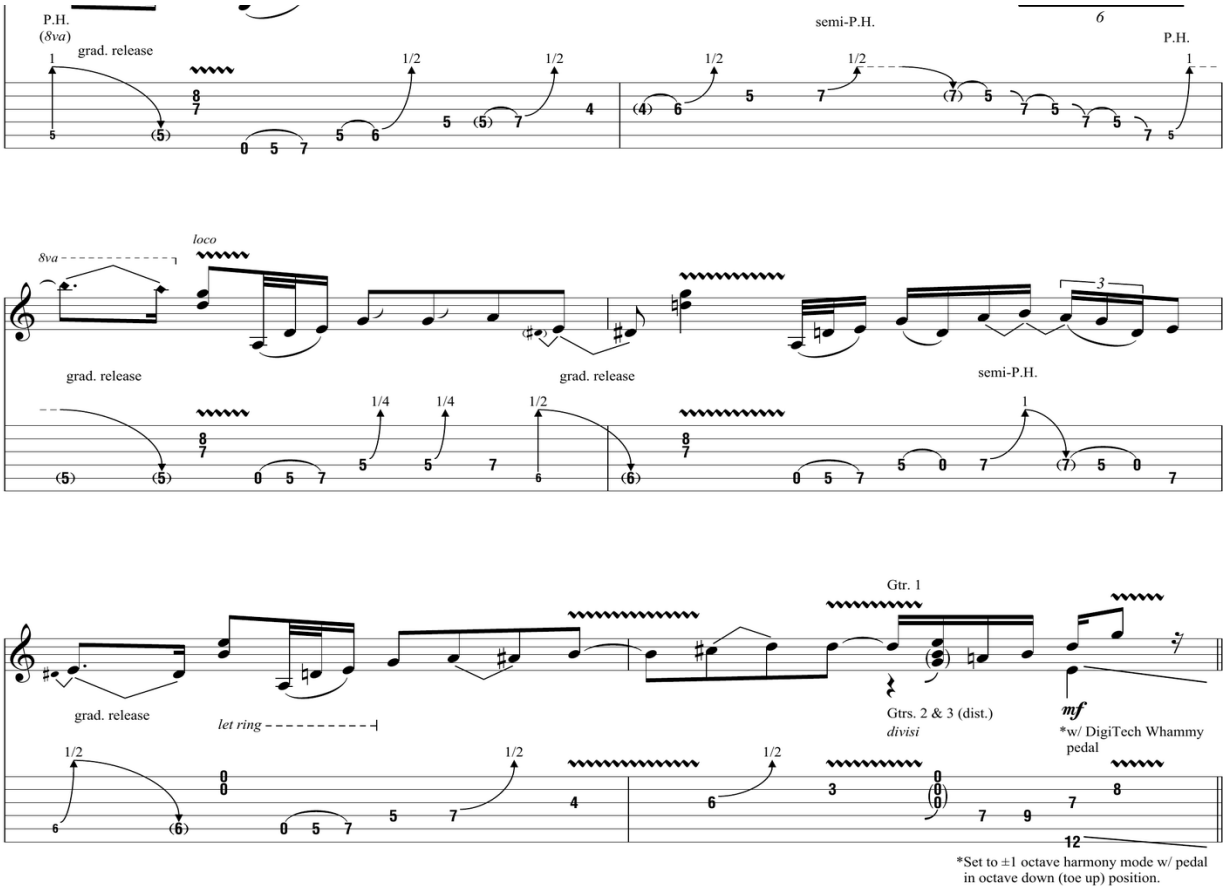

grad. release
P.H.
(8va)
P.H.
(8va)
grad. release
8va
loco
P.H.


grad. release
P.H.
(8va)
grad. release
semi-P.H.
P.H.
8va
loco
P.H.
(15ma)

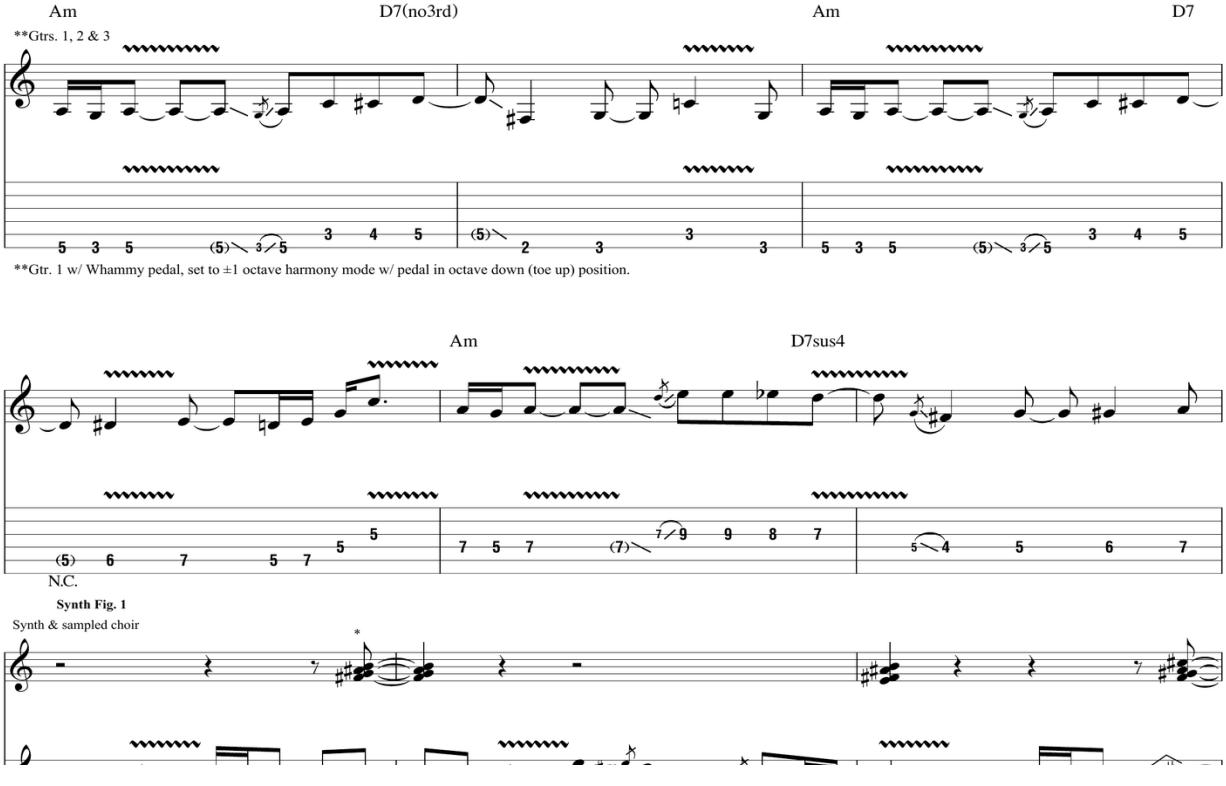
B

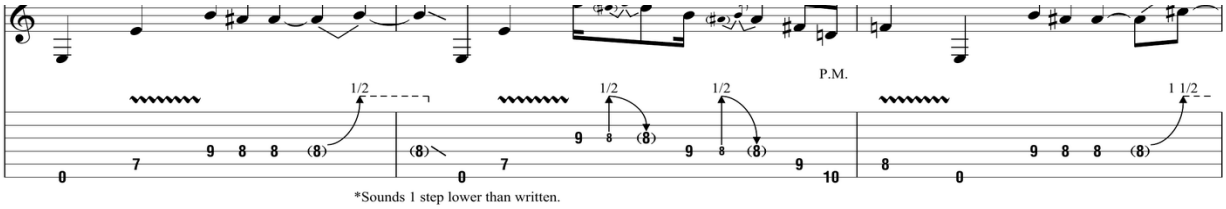
Em7

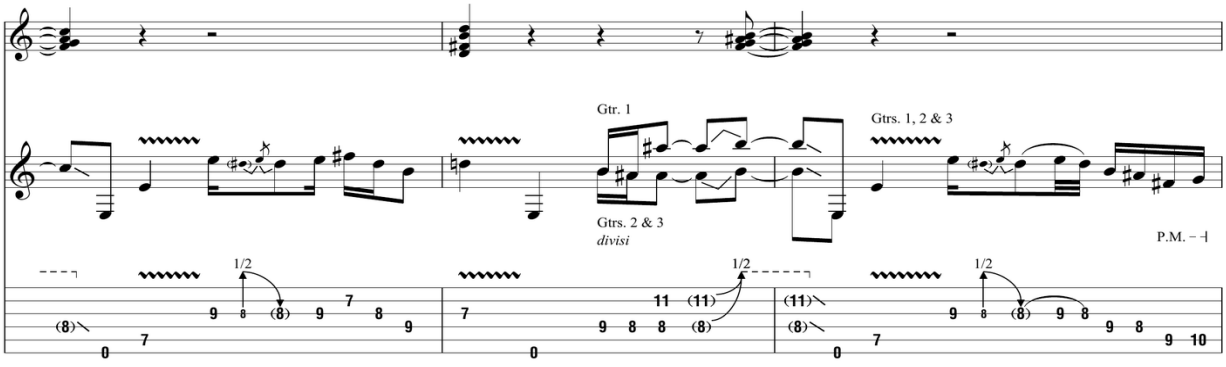

P.H.
(8va)
P.H.
(8va)
grad. release
P.M.
8va

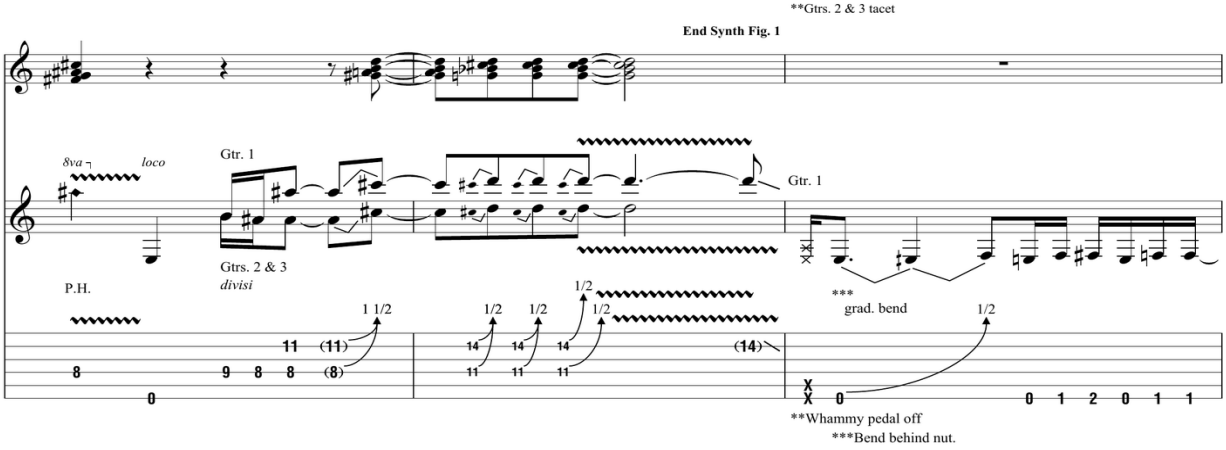

P.H.
(8va)
grad. release
semi-P.H.
P.H.
8va
loco
grad. release
grad. release
semi-P.H.
Gtr. 1
grad. release
let ring
Gtrs. 2 & 3 (dist.)
divisi
mf
*w/ DigiTech Whammy pedal
*Set to ±1 octave harmony mode w/ pedal in octave down (toe up) position.

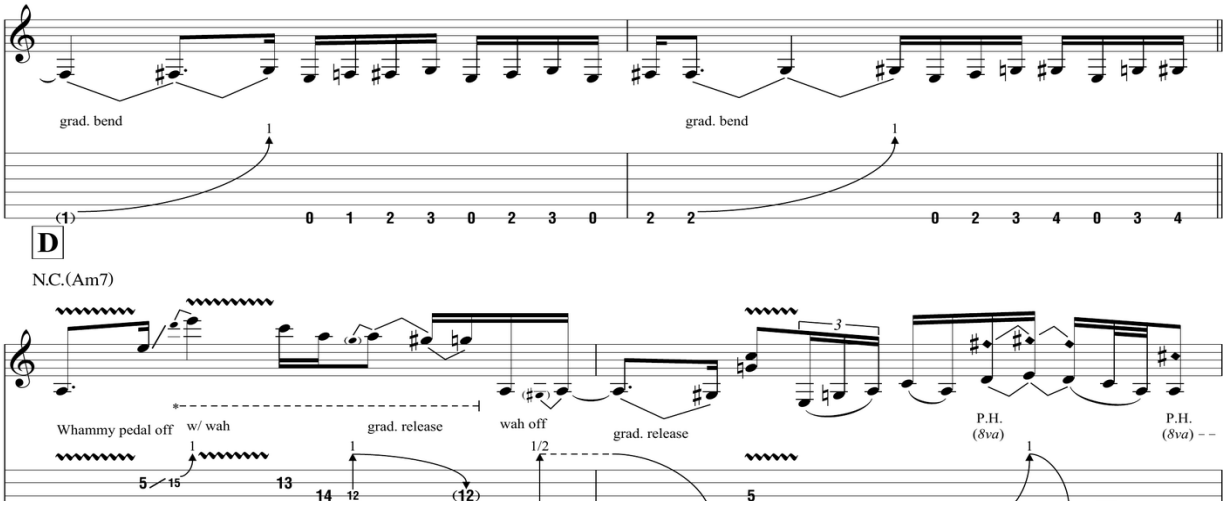
C

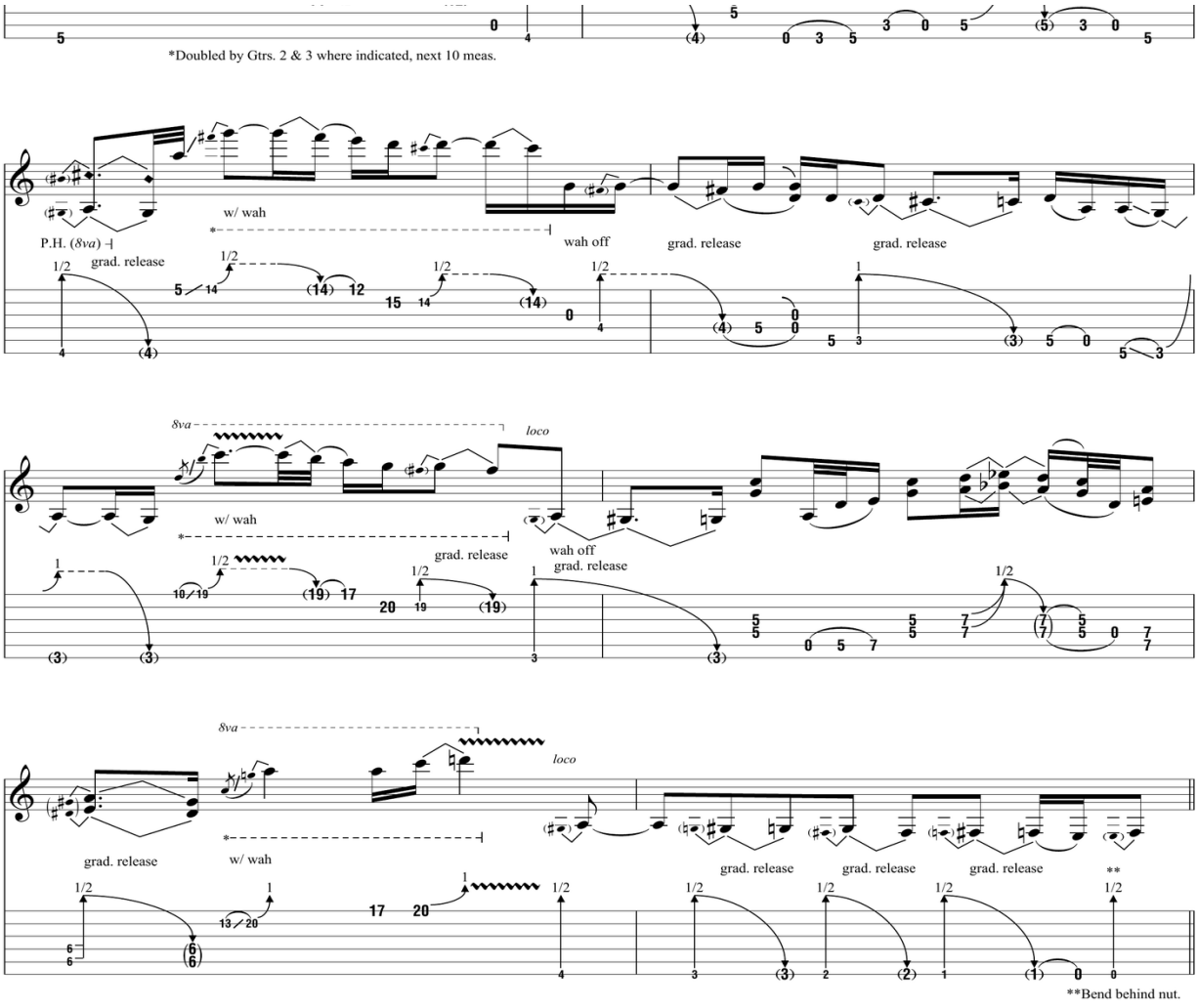

Am
D7(no3rd)
Am
D7
**Gtrs. 1, 2 & 3
**Gtr. 1 w/ Whammy pedal, set to ±1 octave harmony mode w/ pedal in octave down (toe up) position.
Am
D7sus4
N.C.
Synth Fig. 1
Synth & sampled choir


P.M.
1/2
1/2
1/2
1 1/2
*Sounds 1 step lower than written.


Gtr. 1
Gtrs. 2 & 3
divisi
Gtrs. 1, 2 & 3
P.M.
1/2
1/2
1/2

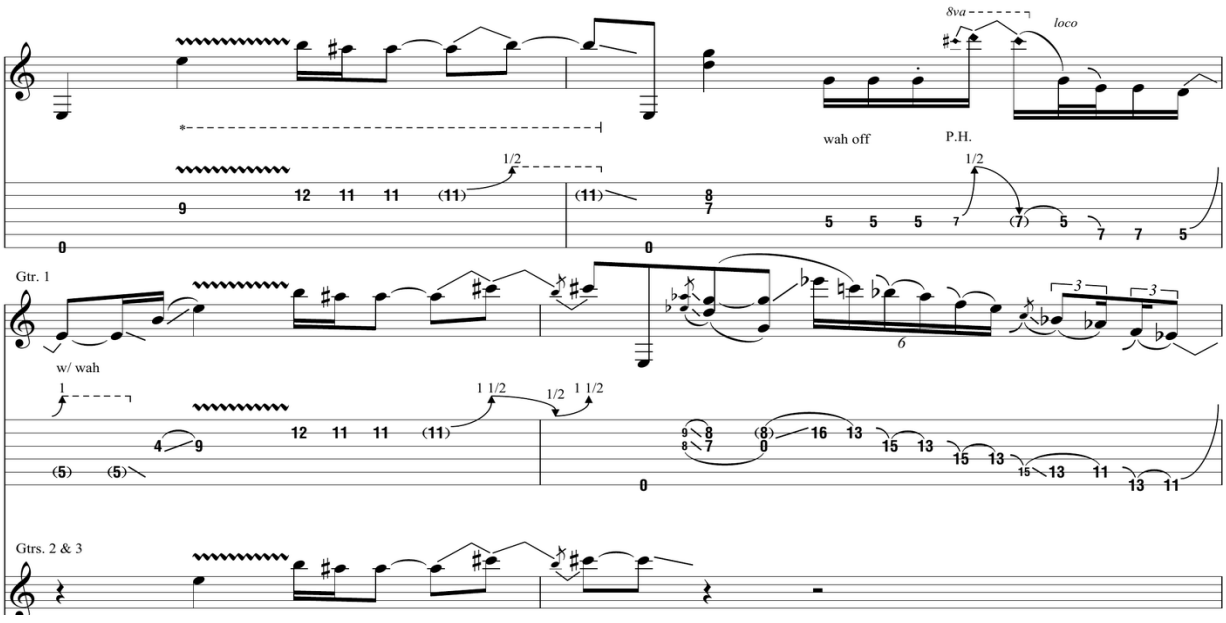

**Gtrs. 2 & 3 tacet
End Synth Fig. 1
8va
loco
Gtr. 1
Gtrs. 2 & 3
divisi
Gtr. 1
P.H.
1 1/2
1/2
1/2
1/2
***
grad. bend
1/2
**Whammy pedal off
***Bend behind nut.

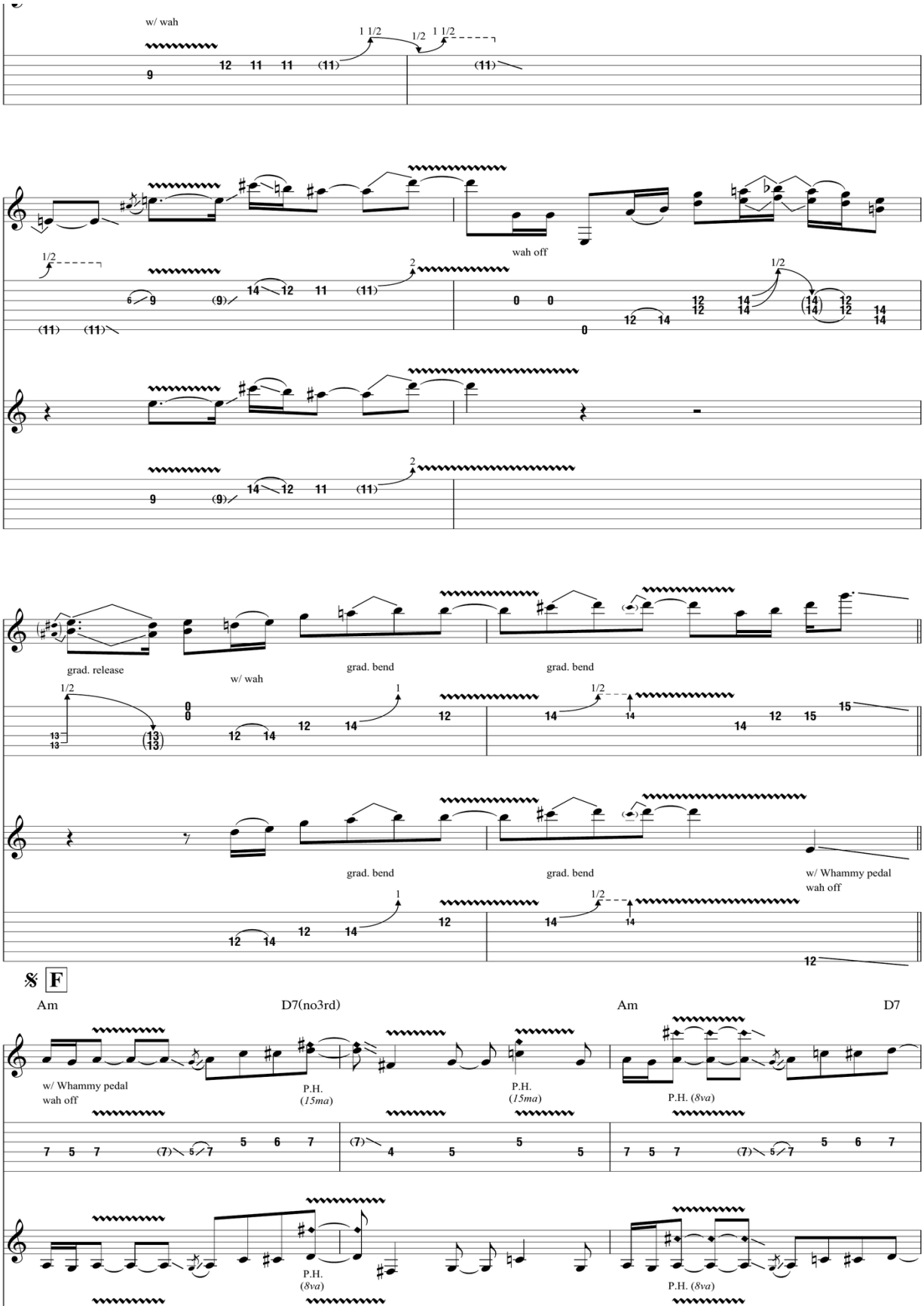

grad. bend
grad. bend
D
N.C.(Am7)
Whammy pedal off
w/ wah
grad. release
wah off
grad. release
P.H.
(8va)
P.H.
(8va)

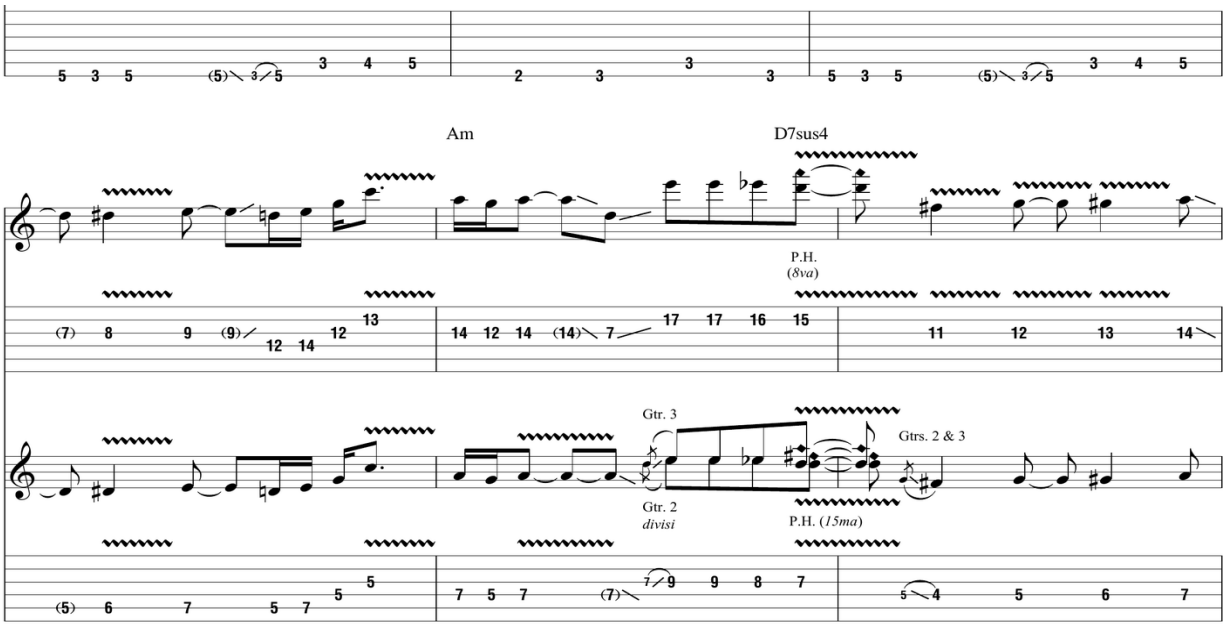

*Doubled by Gtrs. 2 & 3 where indicated, next 10 meas.
P.H. (8va)
w/ wah
wah off
grad. release
8va
loco
**Bend behind nut.

E

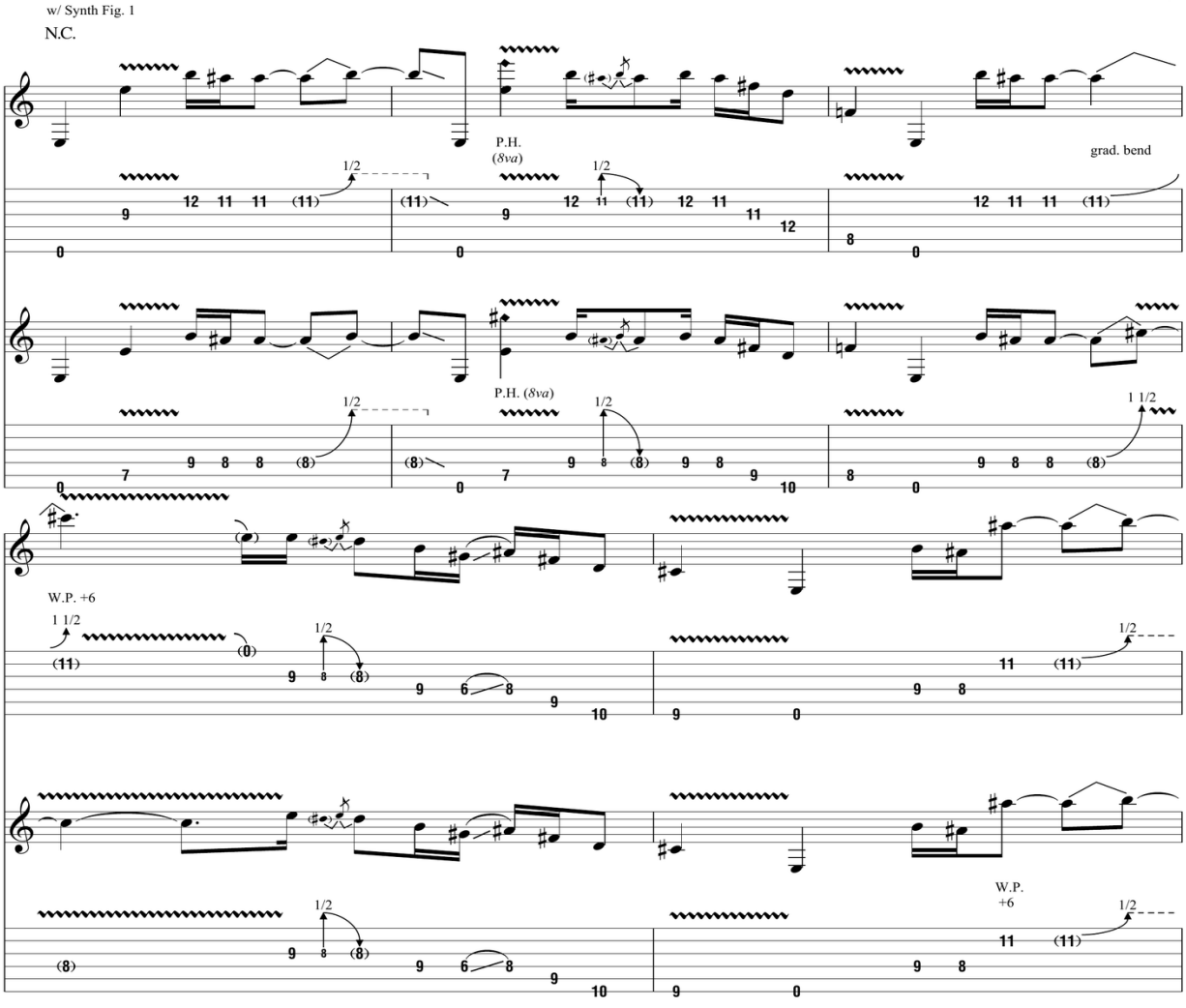
Em7

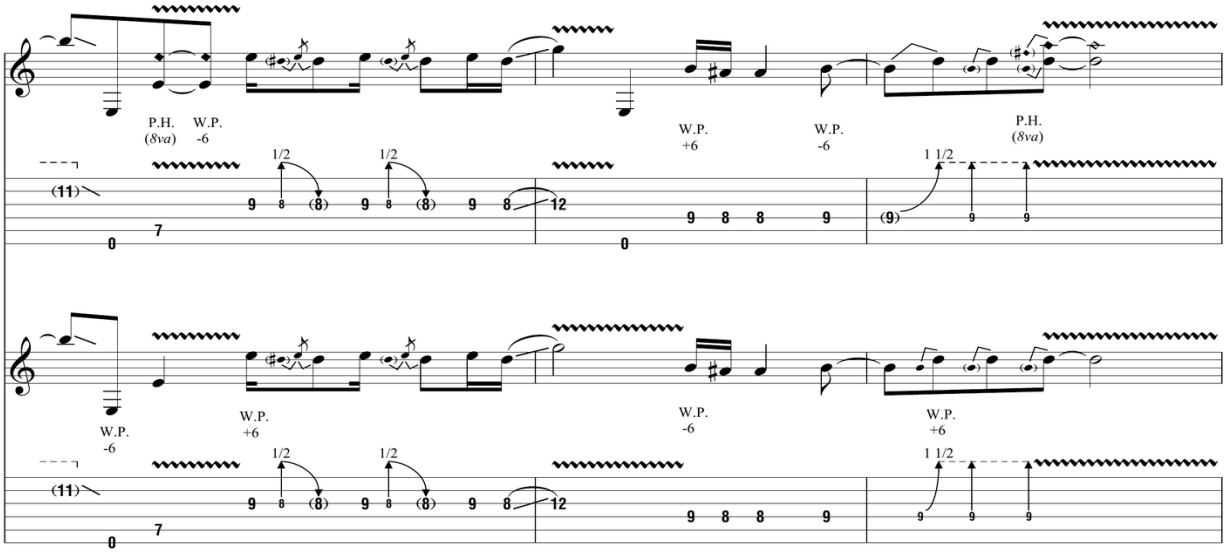

8va
loco
wah off
P.H.
Gtr. 1
w/ wah
Gtrs. 2 & 3


w/ wah
wah off
grad. release
w/ wah
grad. bend
grad. bend
grad. bend
grad. bend
w/ Whammy pedal
wah off
F
Am
D7(no3rd)
Am
D7
w/ Whammy pedal
wah off
P.H.
(15ma)
P.H.
(15ma)
P.H. (8va)
P.H.
(8va)
P.H. (8va)


Am
D7sus4
P.H.
(8va)
Gtr. 3
Gtrs. 2 & 3
Gtr. 2
divisi
P.H. (15ma)

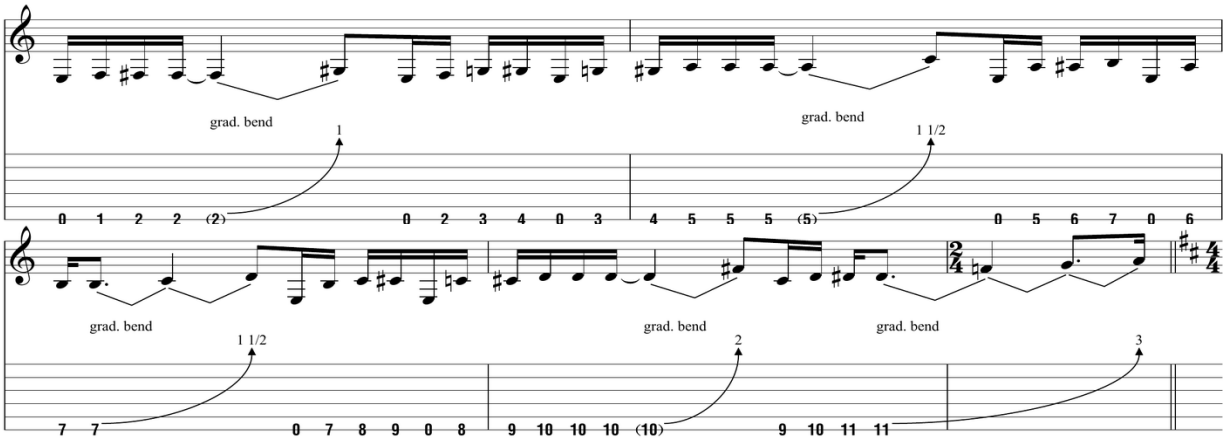
To Coda


w/ Synth Fig. 1
N.C.
P.H.
(8va)
grad. bend
P.H. (8va)
W.P. +6
W.P.
+6



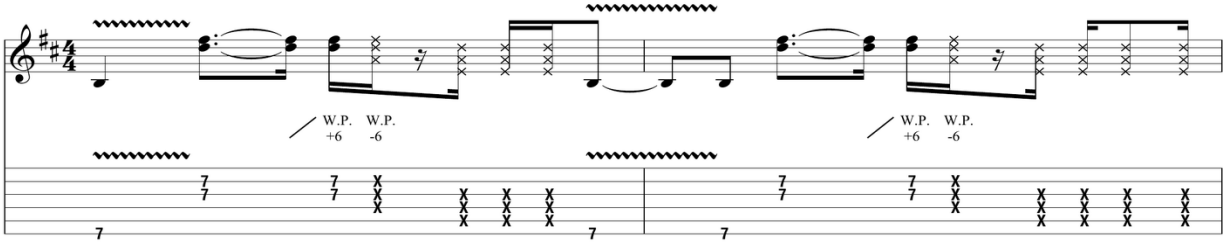
Gtrs. 2 & 3 tacet

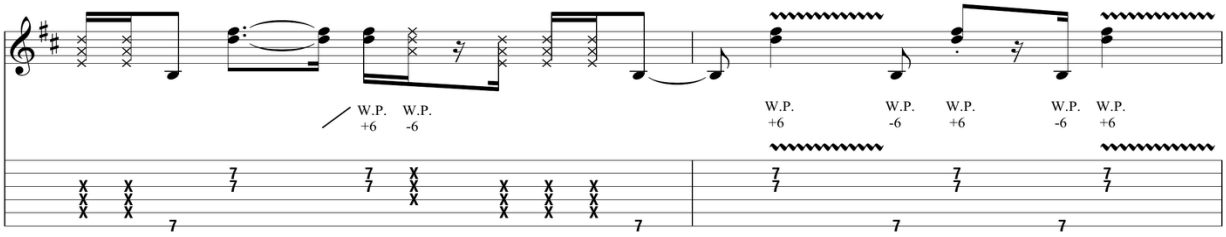
Gtr. 1

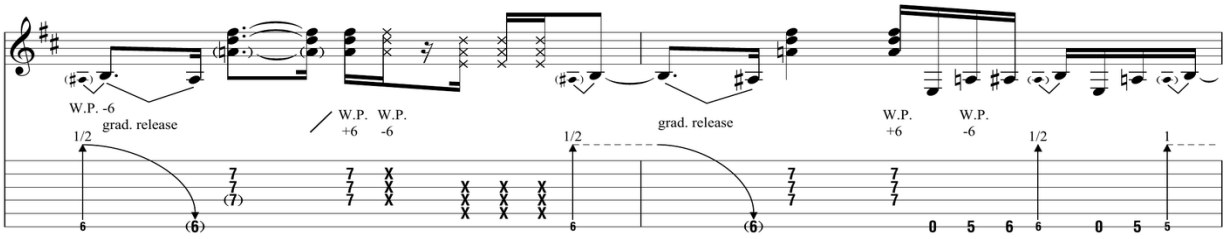


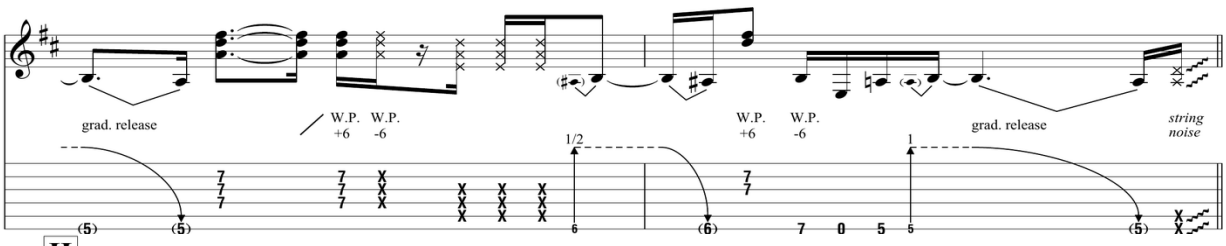
G

Bm7



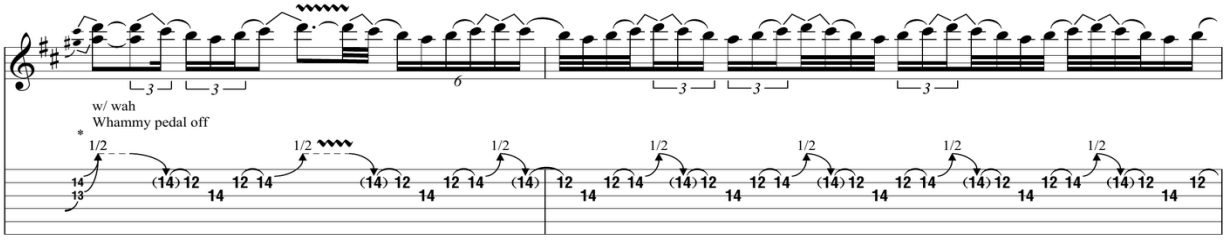




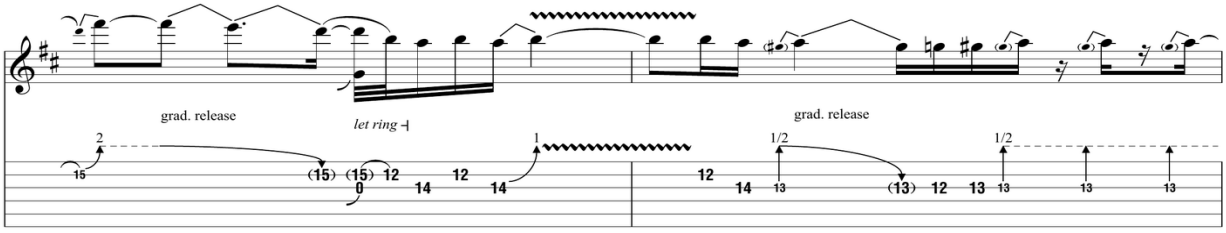


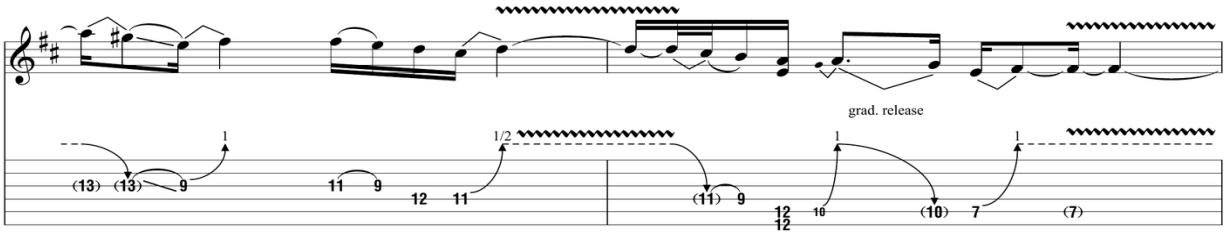
H

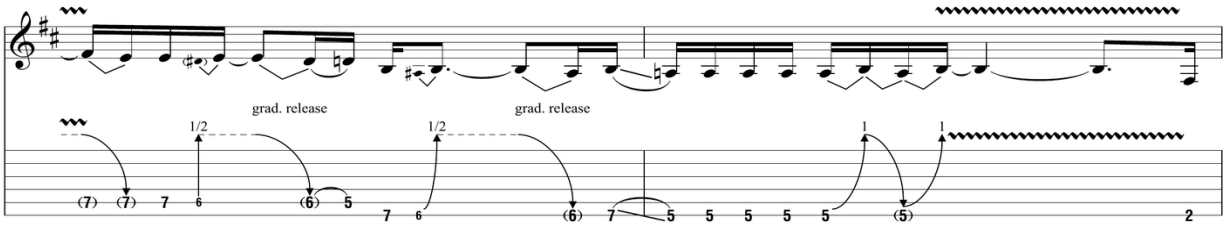
N.C.(B5)



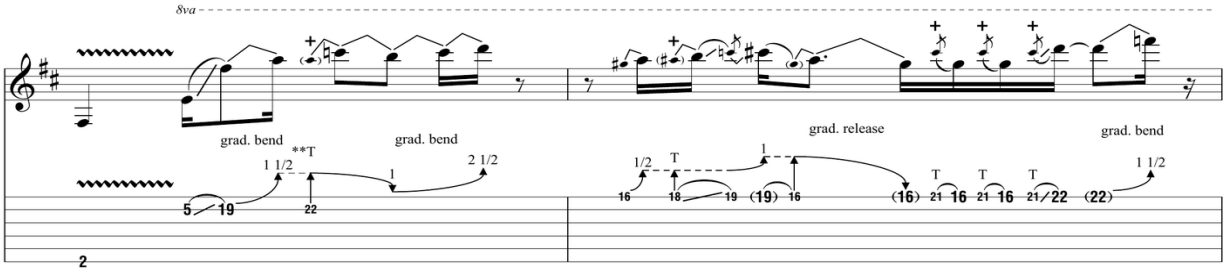
*Catch 3rd string while bending.



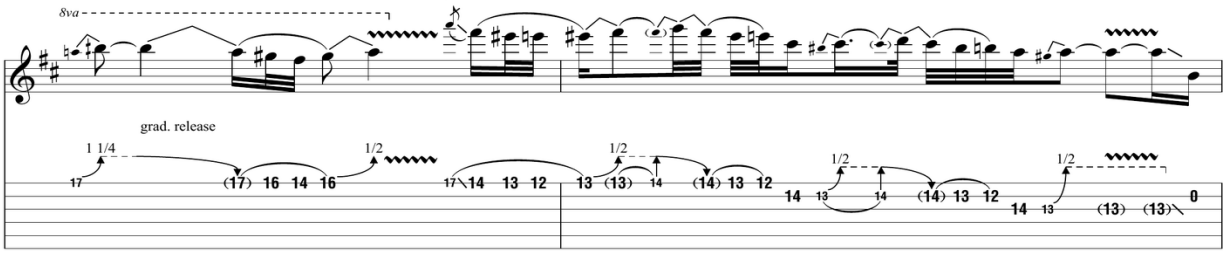


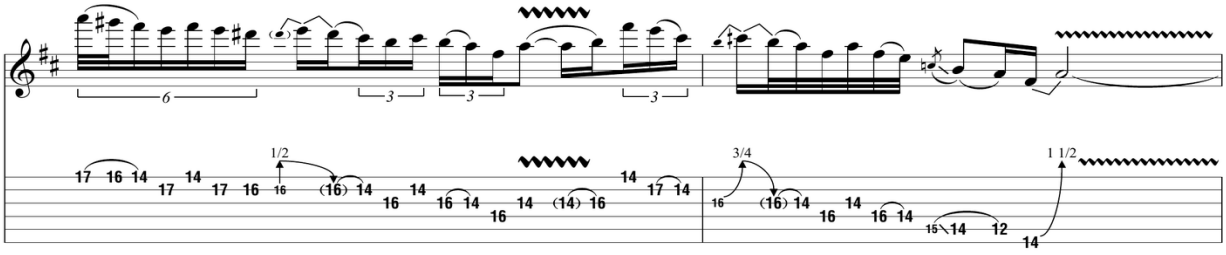


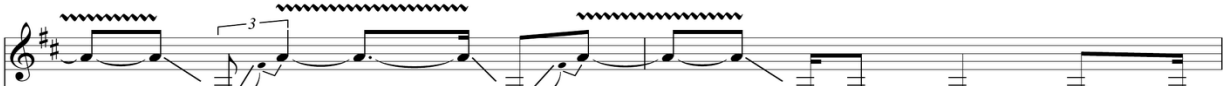
(F♯5)

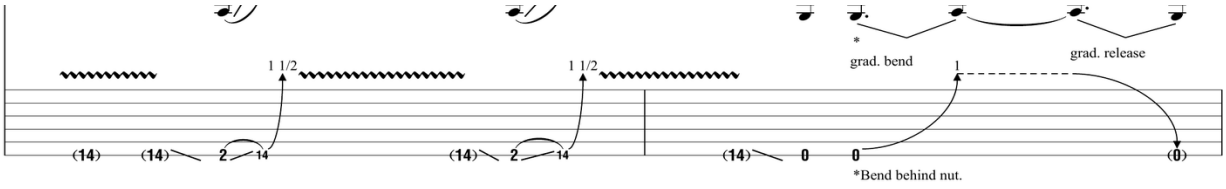


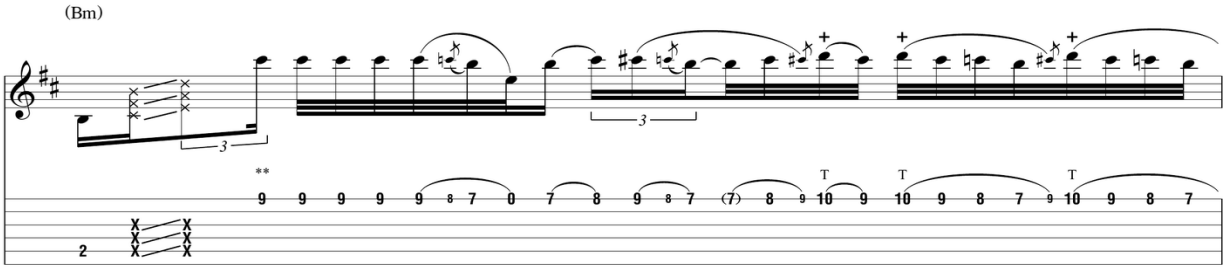
**Tap with edge of pick, next 2 meas.

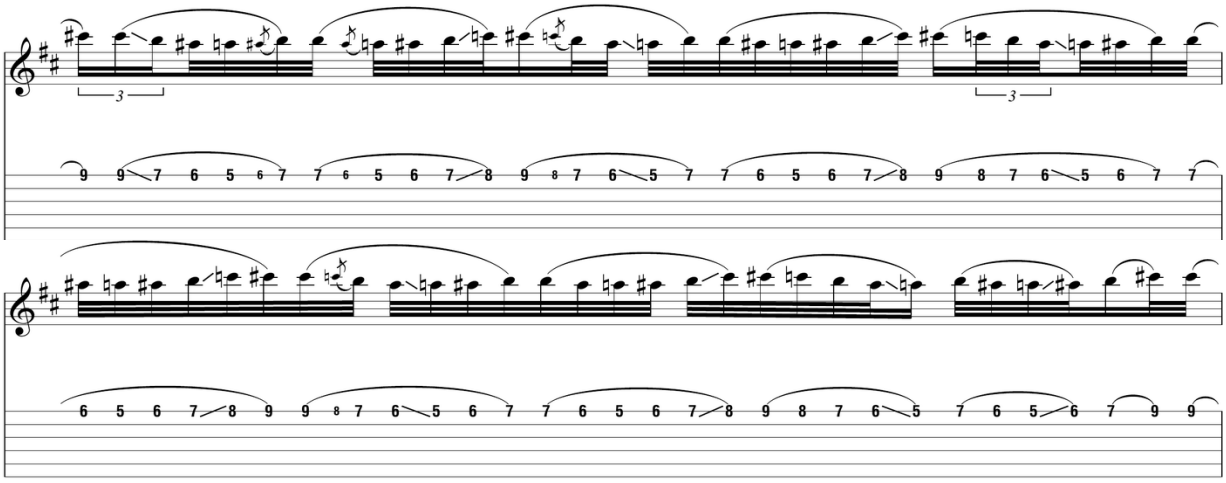


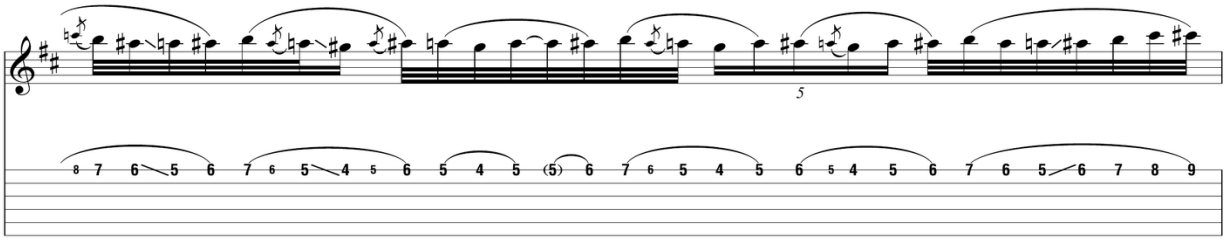


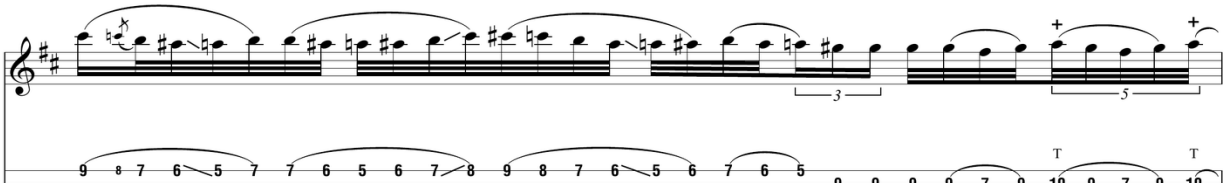


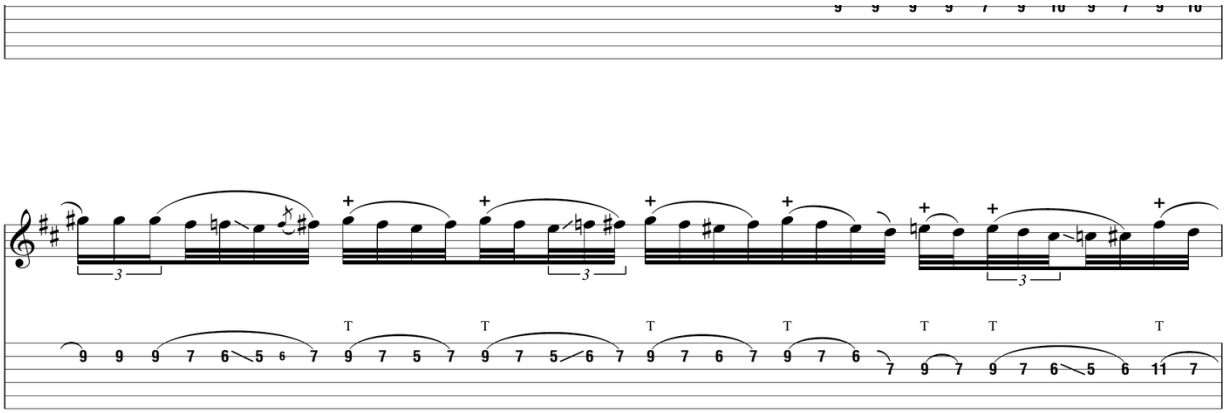

1 1/2
1 1/2
*
grad. bend
grad. release
1
*Bend behind nut.

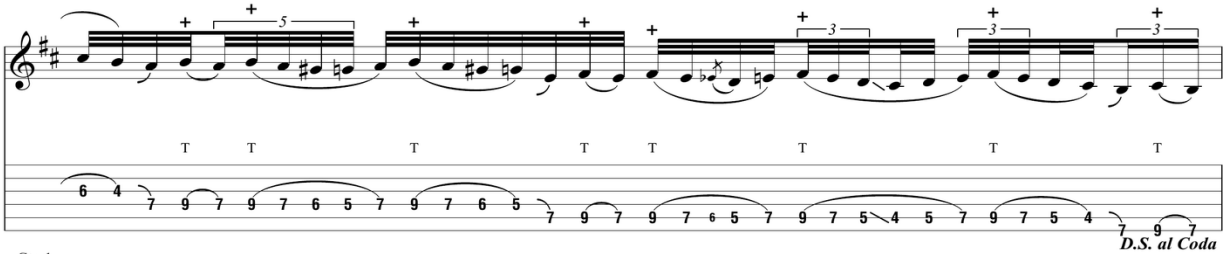

(Bm)
**
T
T
T
**Pick over 10th fret, next 6 meas.

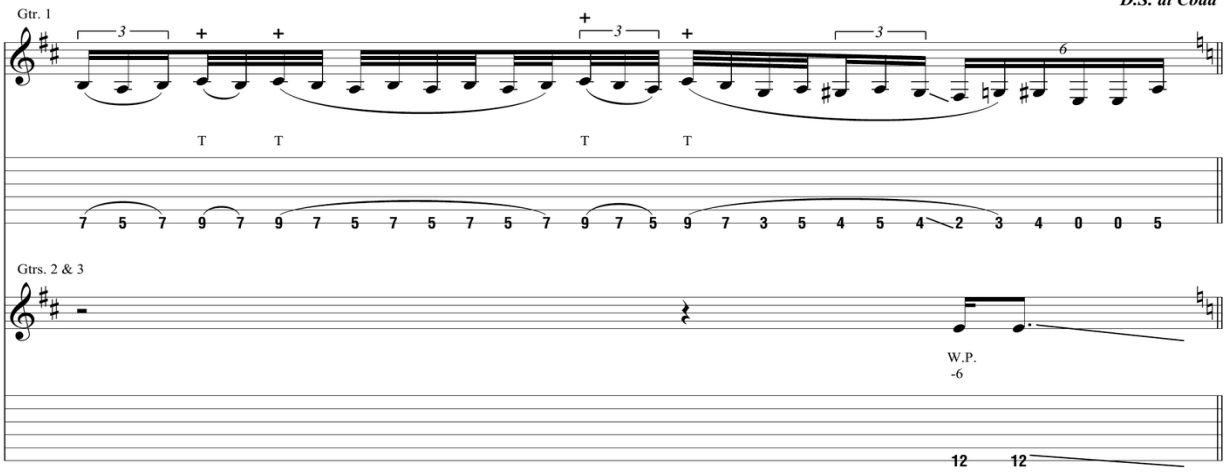




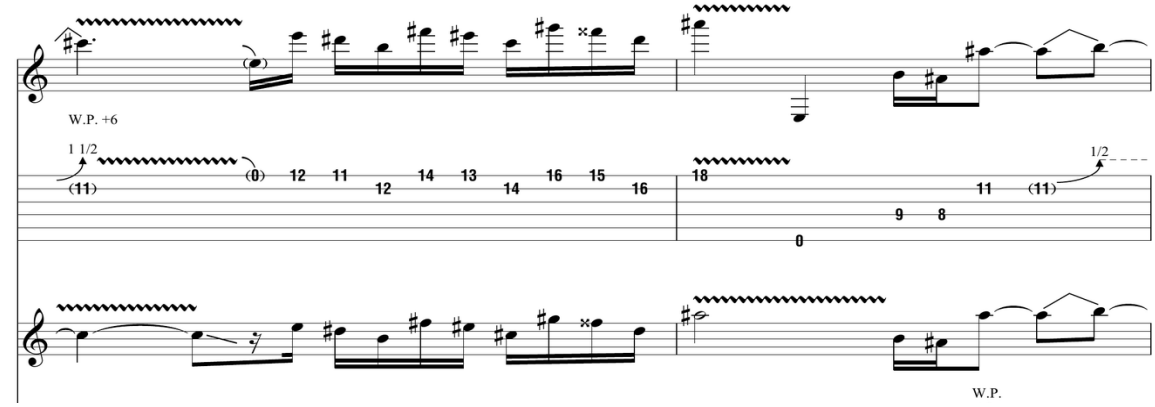

T
T

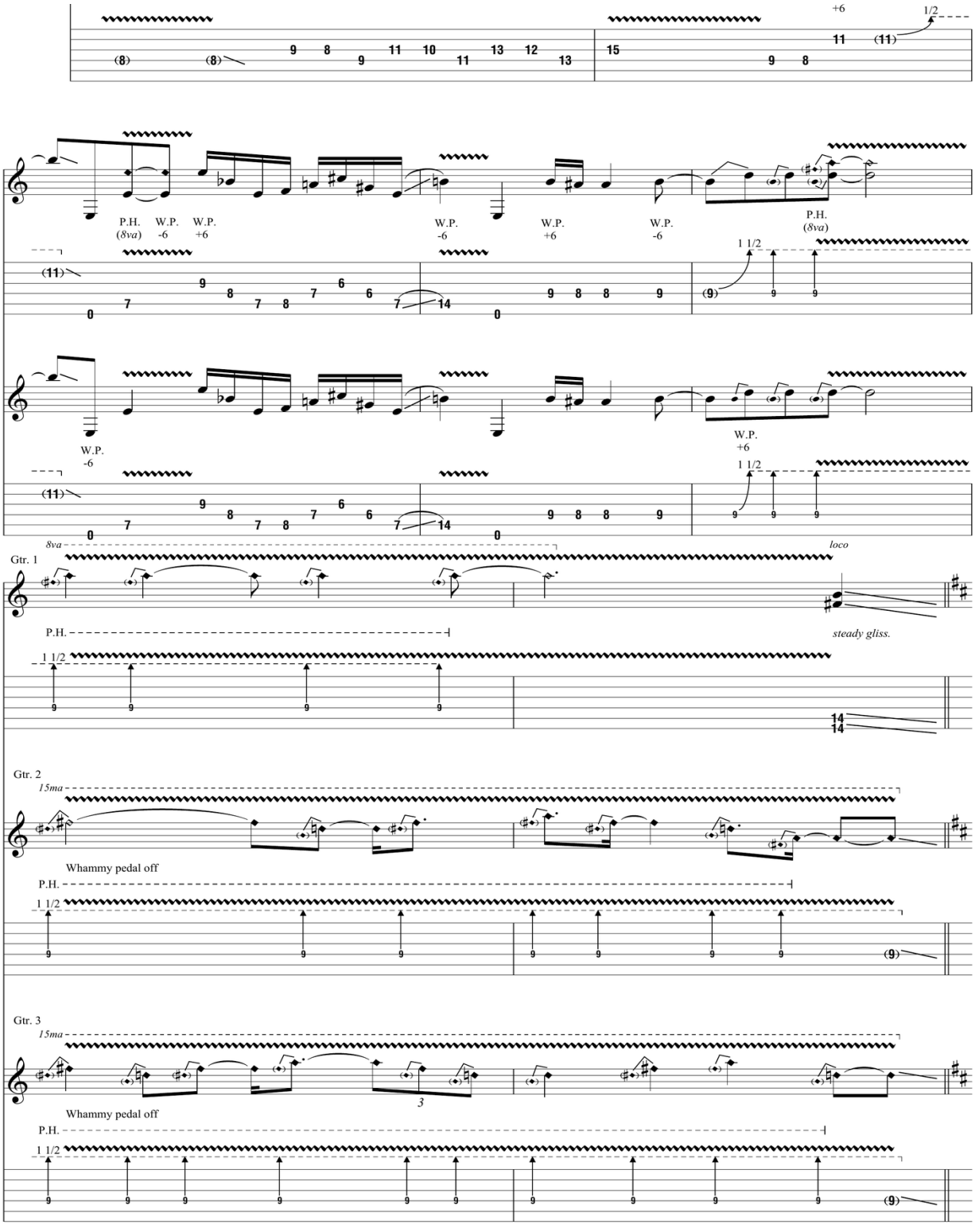






Coda

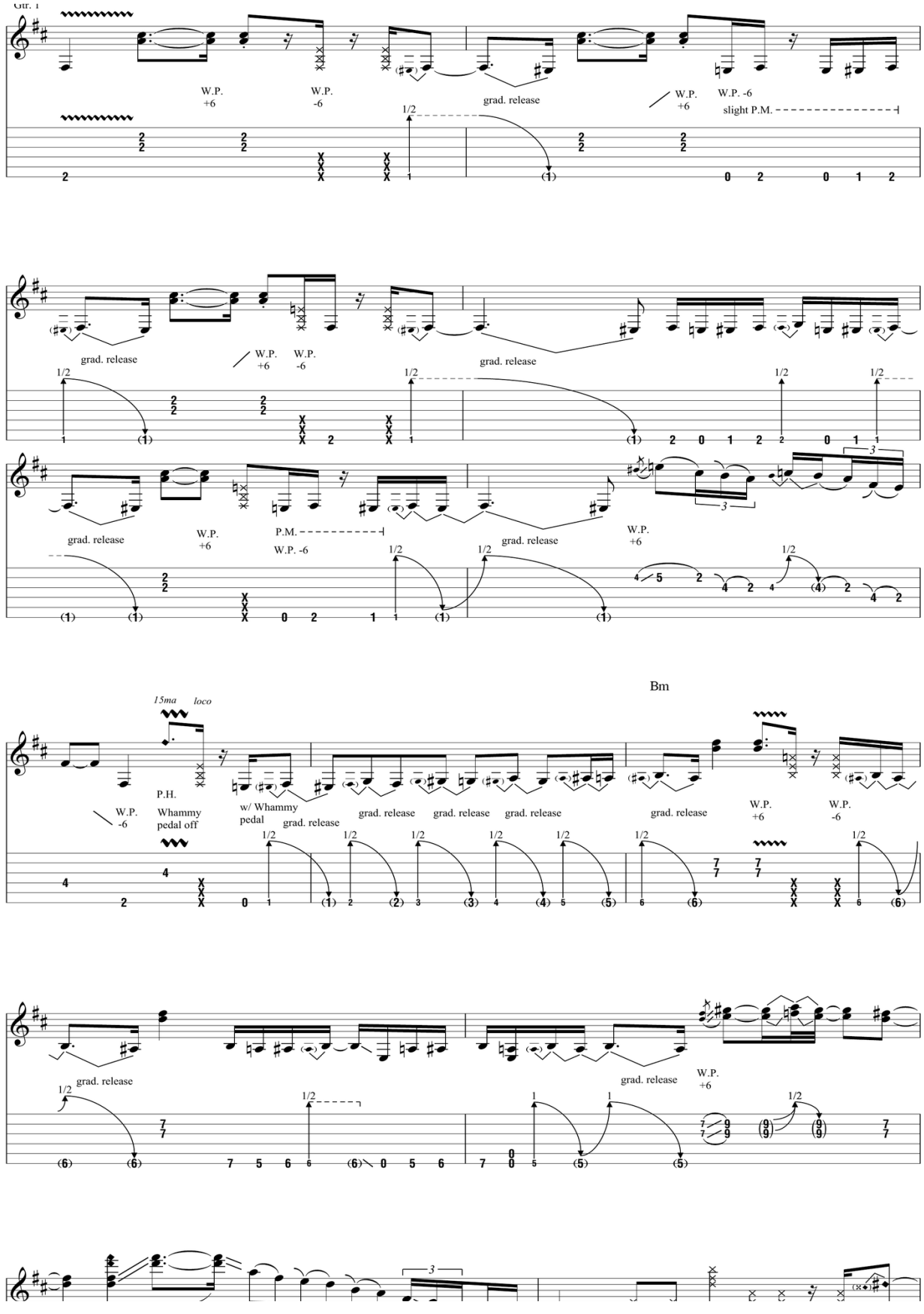


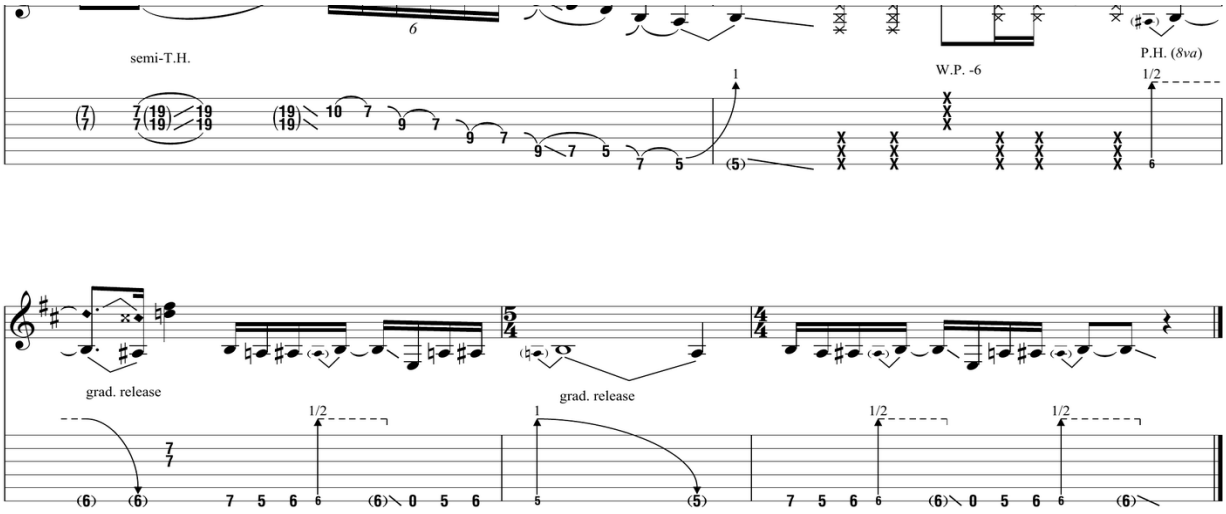


I

Gtrs. 2 & 3 tacet

F♯m


Gtr. 1
W.P.
+6
W.P.
-6
grad. release
W.P.
+6
W.P. -6
slight P.M.
1/2
grad. release
W.P.
+6
W.P.
-6
grad. release
P.M.
W.P. -6
W.P.
+6
15ma
loco
Bm
P.H.
Whammy
pedal off
W.P.
-6
w/ Whammy
pedal
grad. release
grad. release
grad. release
grad. release
grad. release
W.P.
+6
W.P.
-6
grad. release
grad. release
W.P.
+6
3

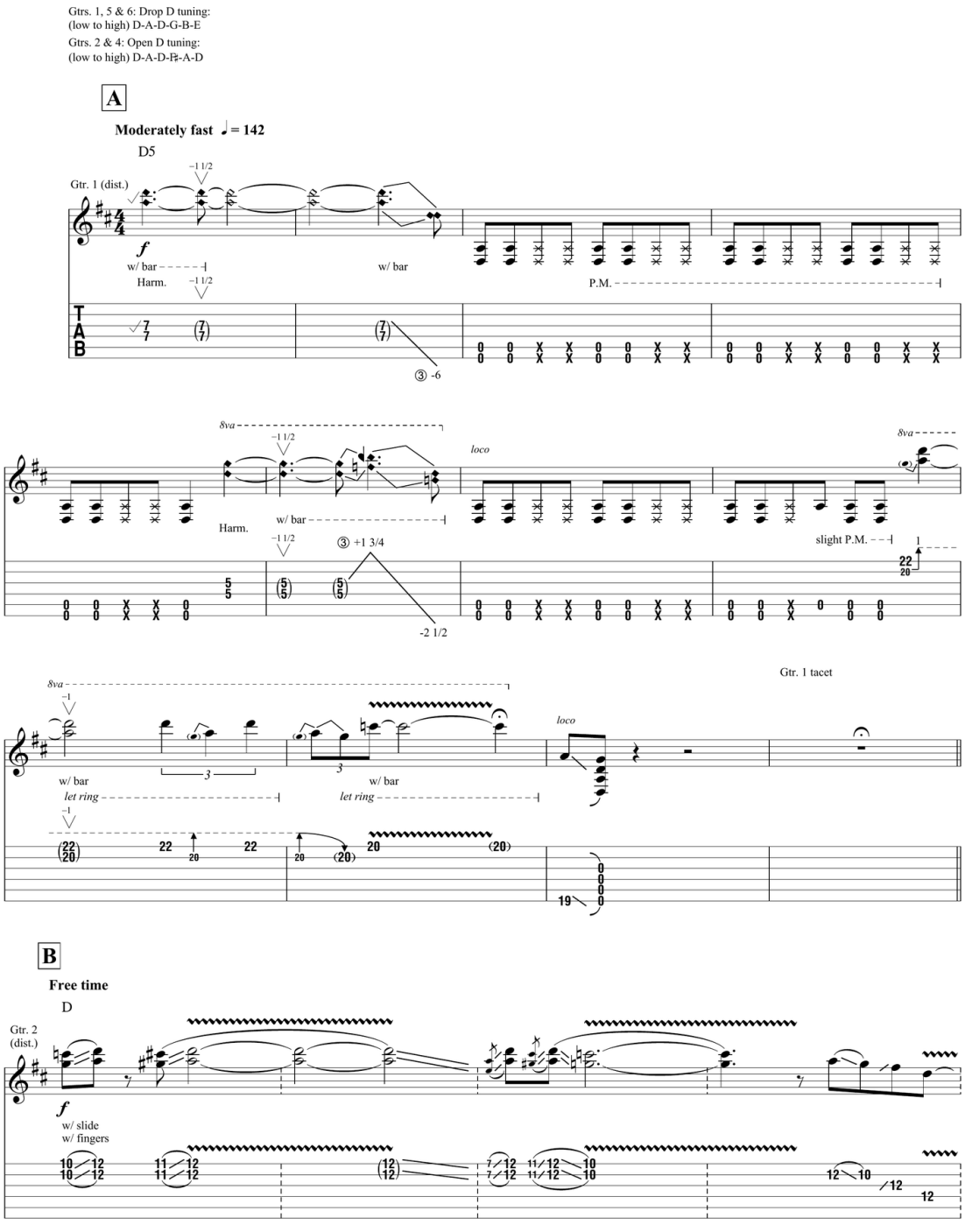

semi-T.H.
W.P. -6
P.H. (8va)
1/2

grad. release
grad. release
1/2

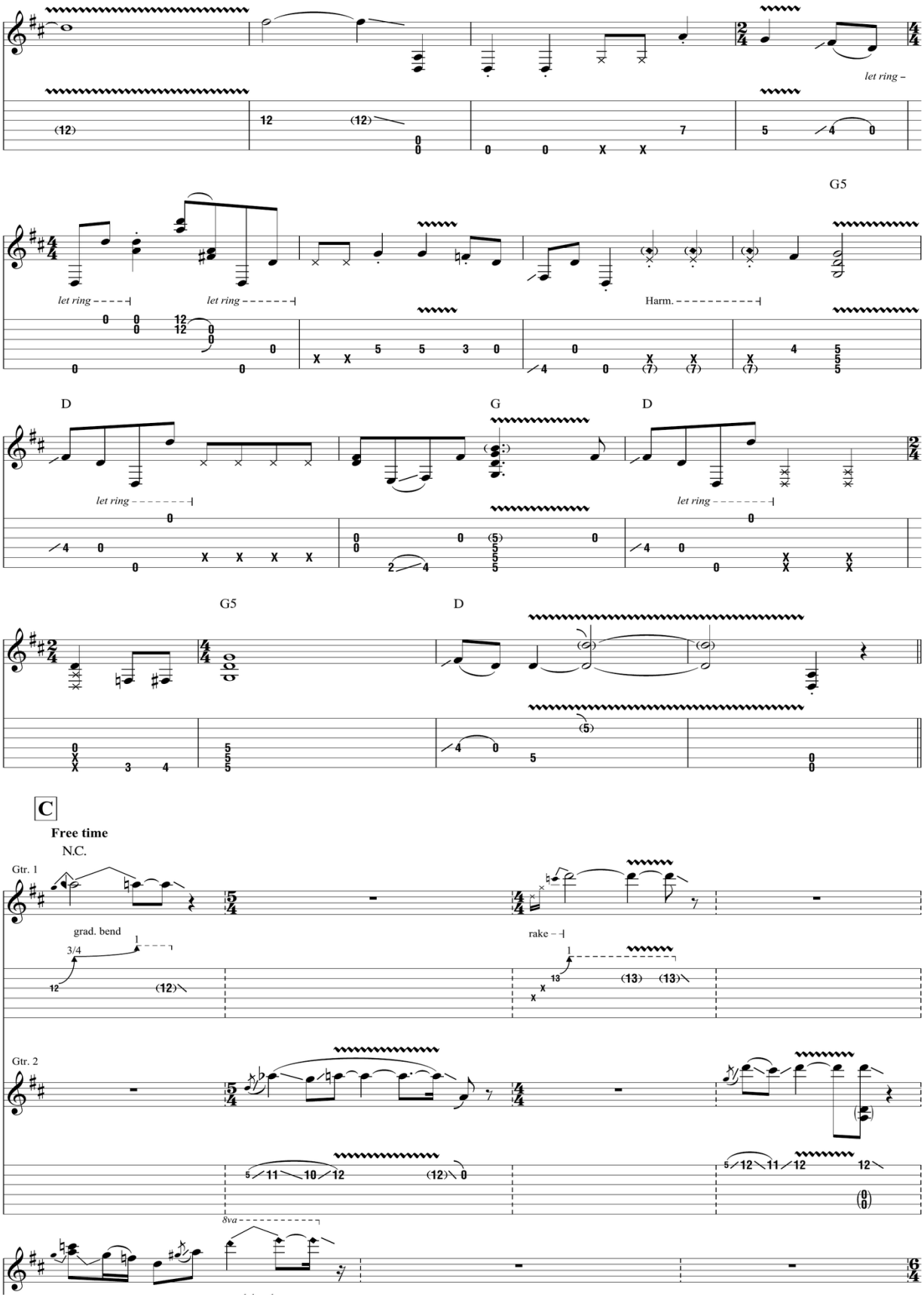
HEAD CUTTIN' DUEL

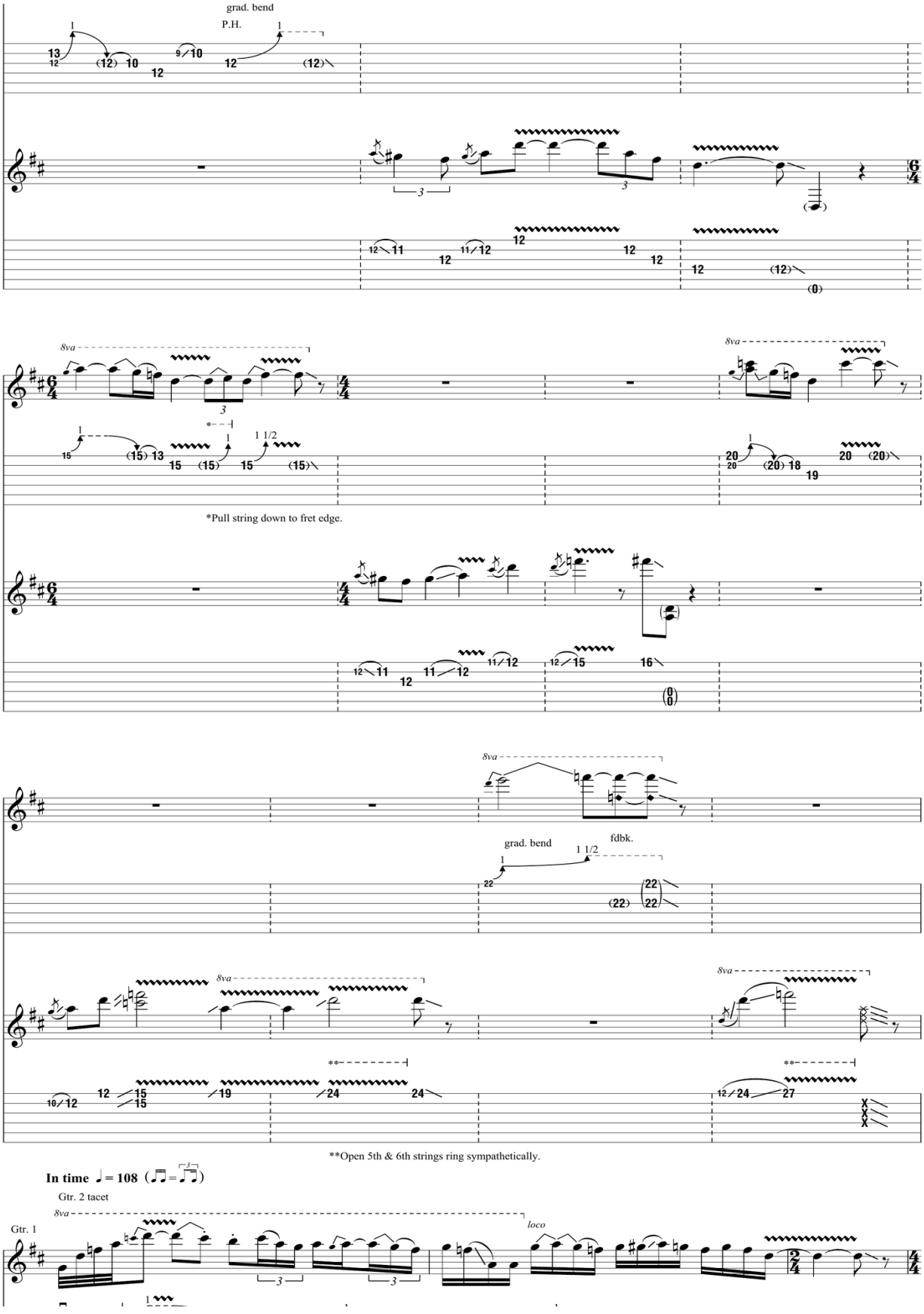
from the Motion Picture CROSSROADS

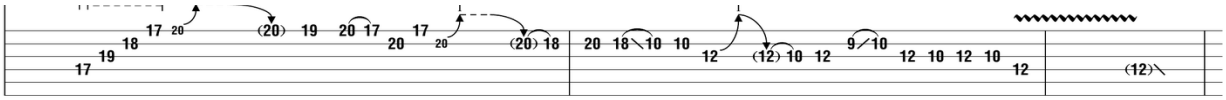
By Ry Cooder and Steve Vai



© 1986 EMI GOLDEN TORCH MUSIC CORP., EMI GOLD HORIZON MUSIC CORP. and SY VY MUSIC

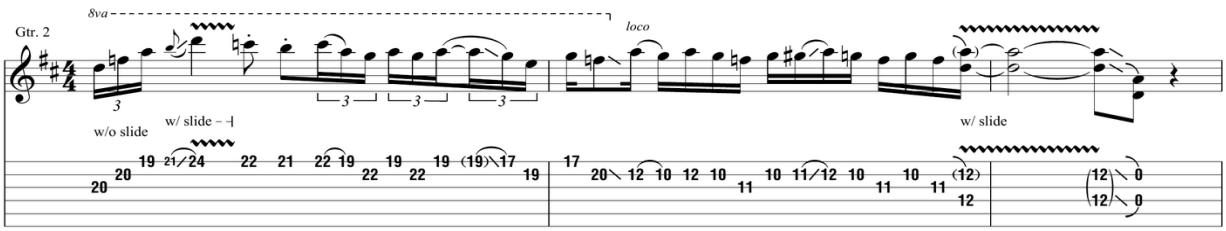

let ring –
G5
let ring
let ring
Harm.
D
G
D
let ring
let ring
G5
D
C
Free time
N.C.
Gtr. 1
grad. bend
3/4
rake
Gtr. 2
8va


grad. bend
P.H.
8va
*Pull string down to fret edge.
8va
grad. bend
fdbk.
1 1/2
8va
8va
**Open 5th & 6th strings ring sympathetically.
In time ♩= 108 (♫=♫)
Gtr. 2 tacet
Gtr. 1
8va
loco



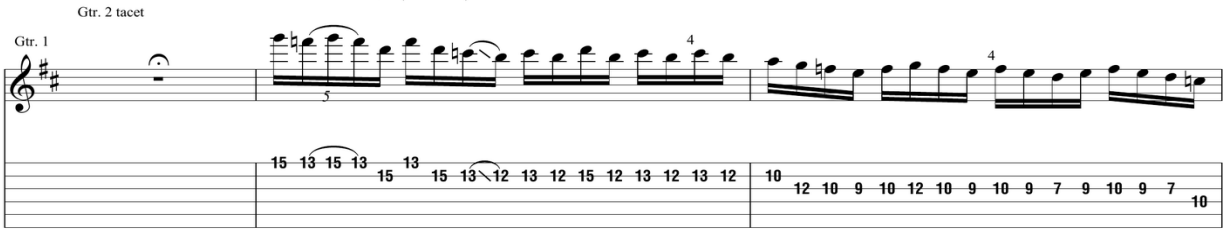
Slower ♩ = 91

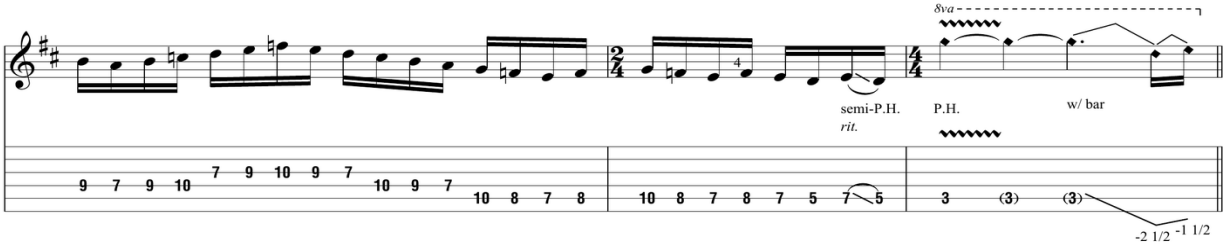
Gtr. 1 tacet



Faster ♩ = 178 (♫ = ♫)

Gtr. 2 tacet

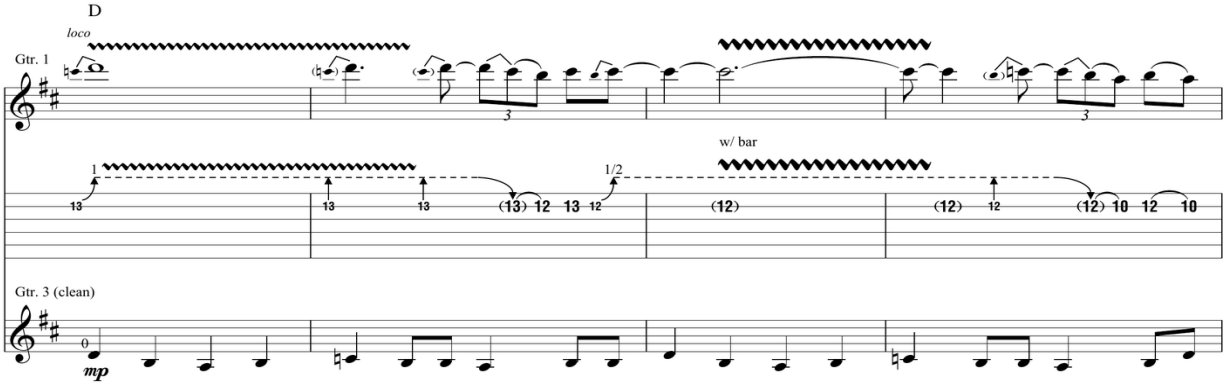


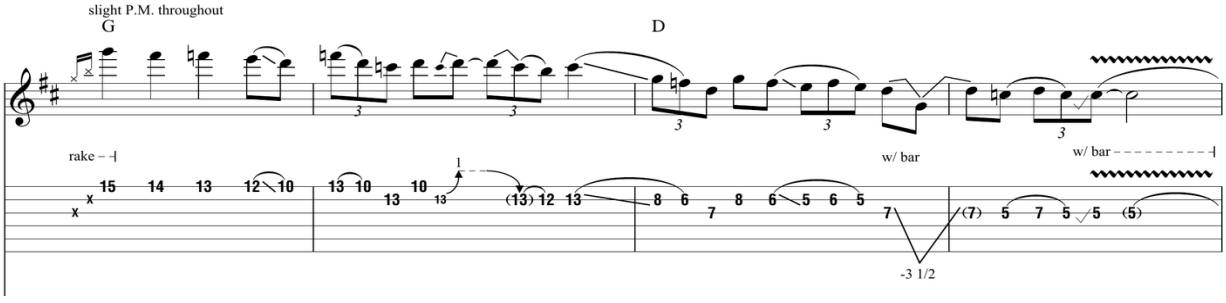


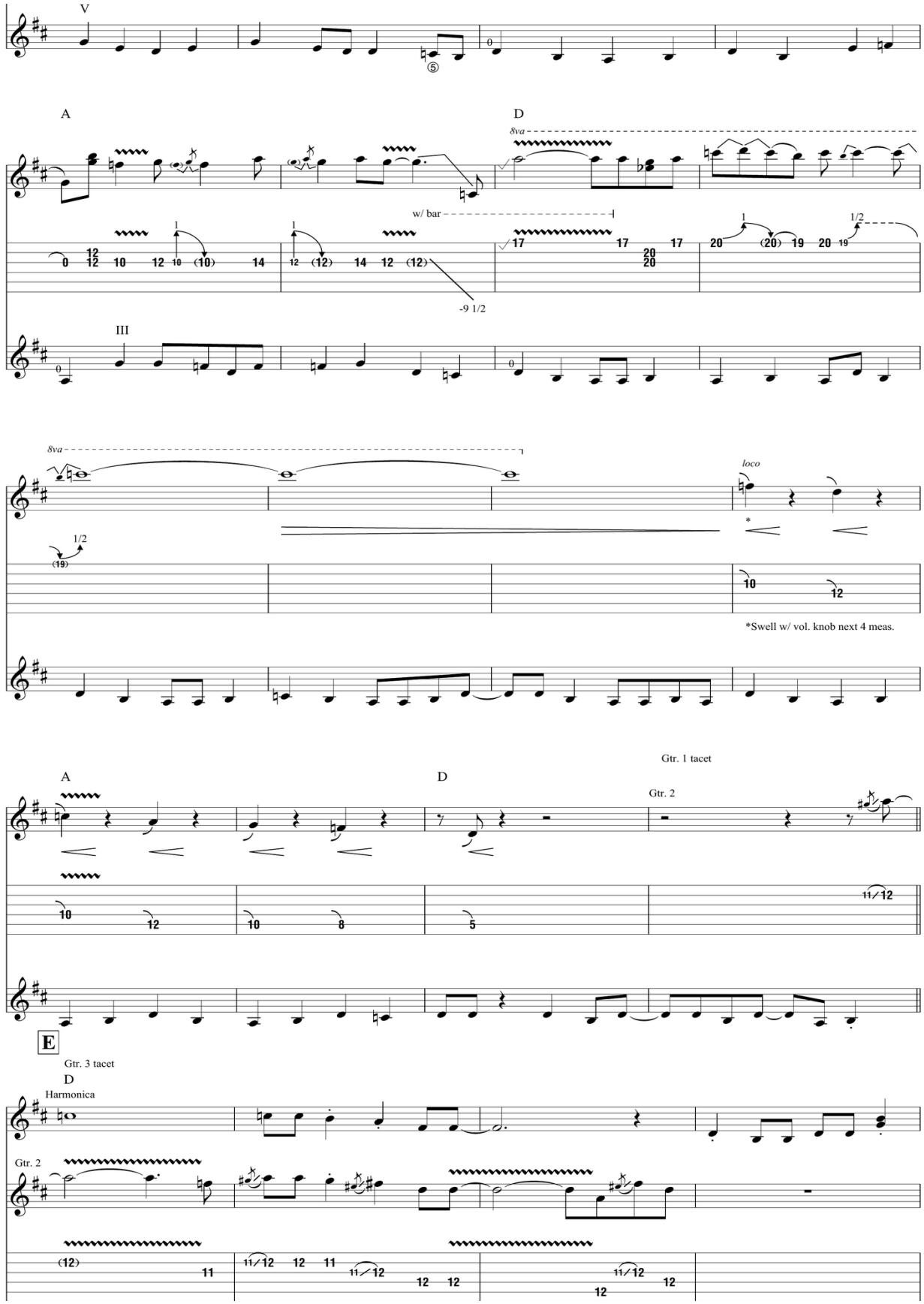
D

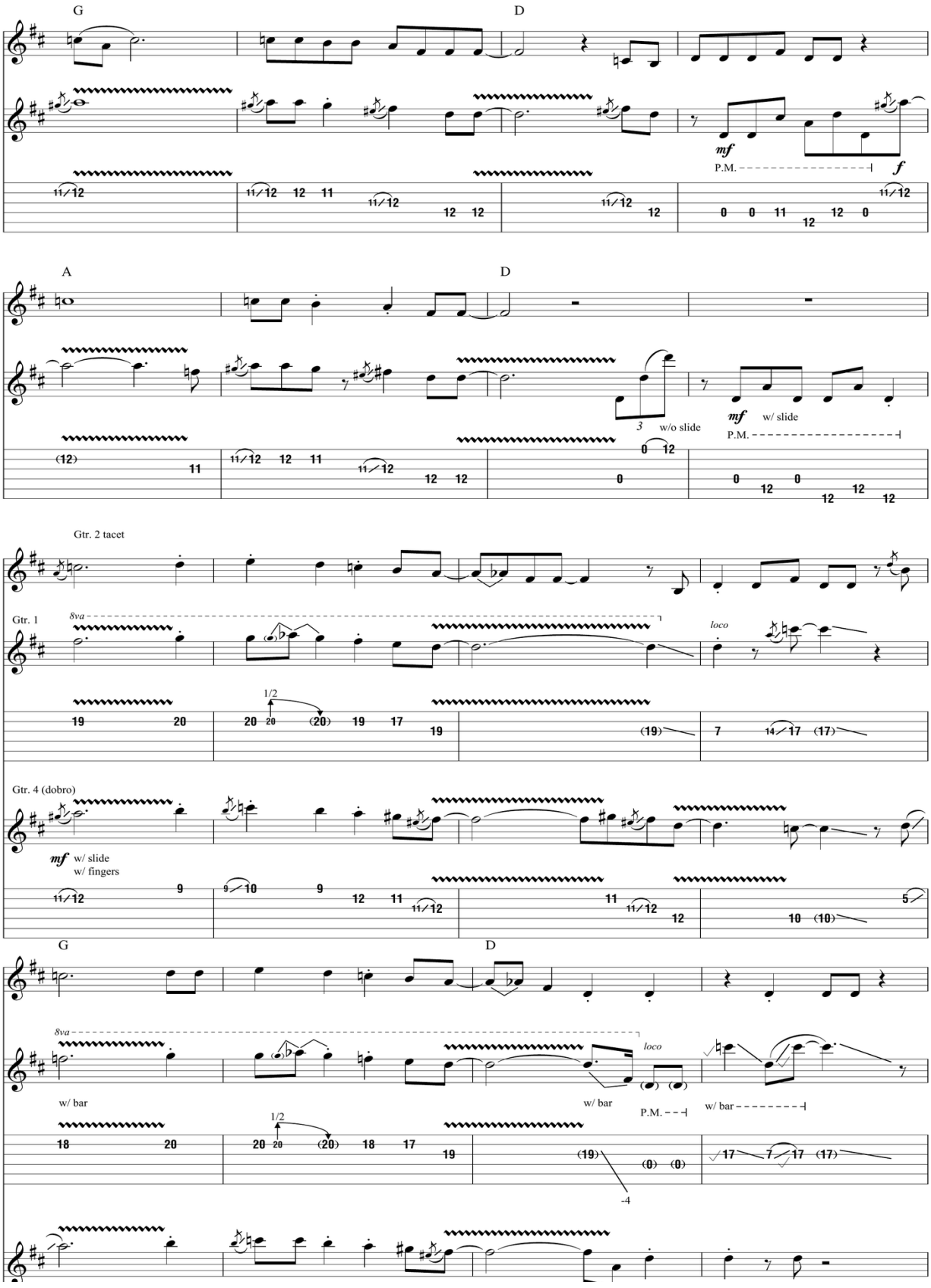
Fast ♩ = 194 (♫ = ♫)

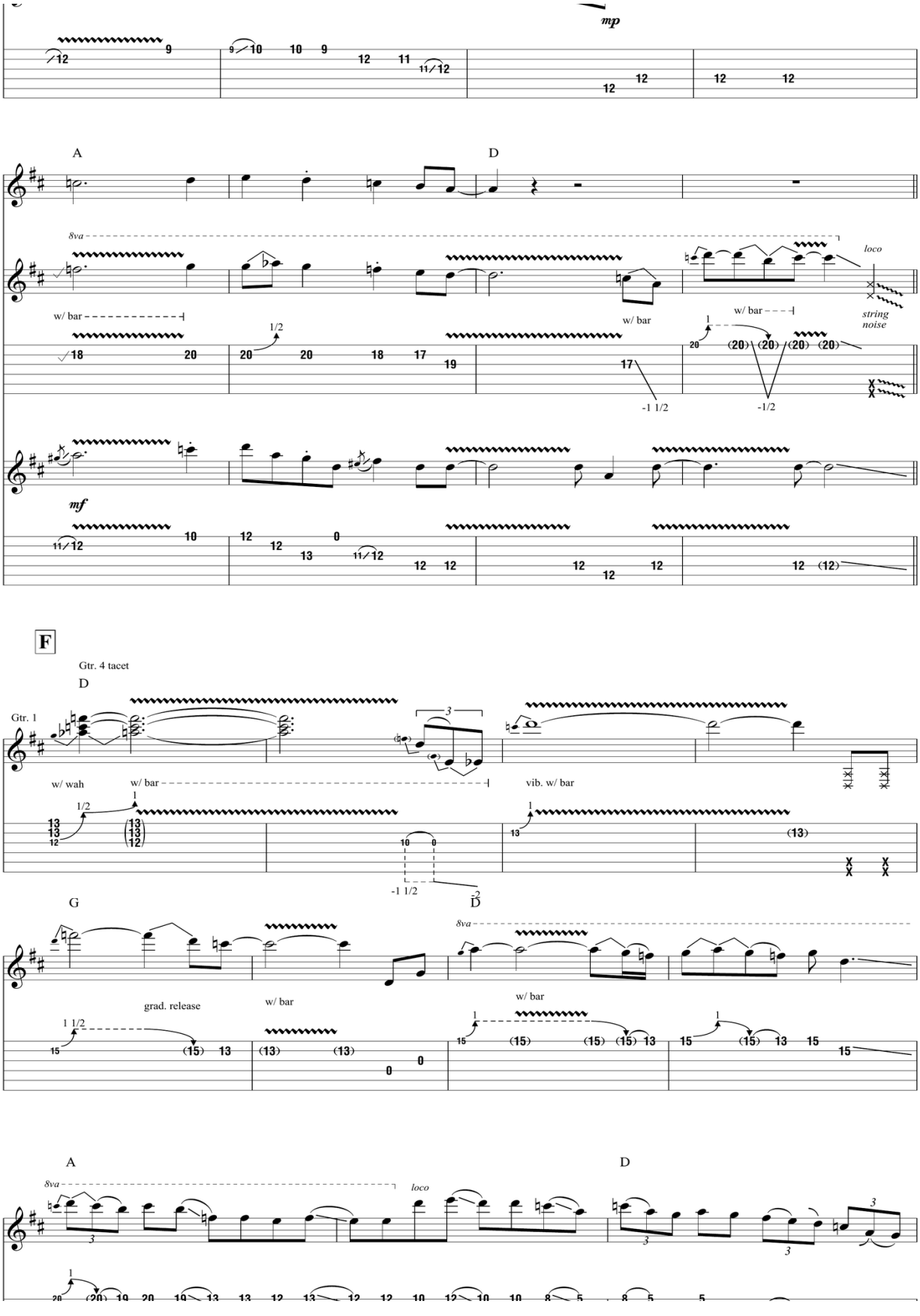
D

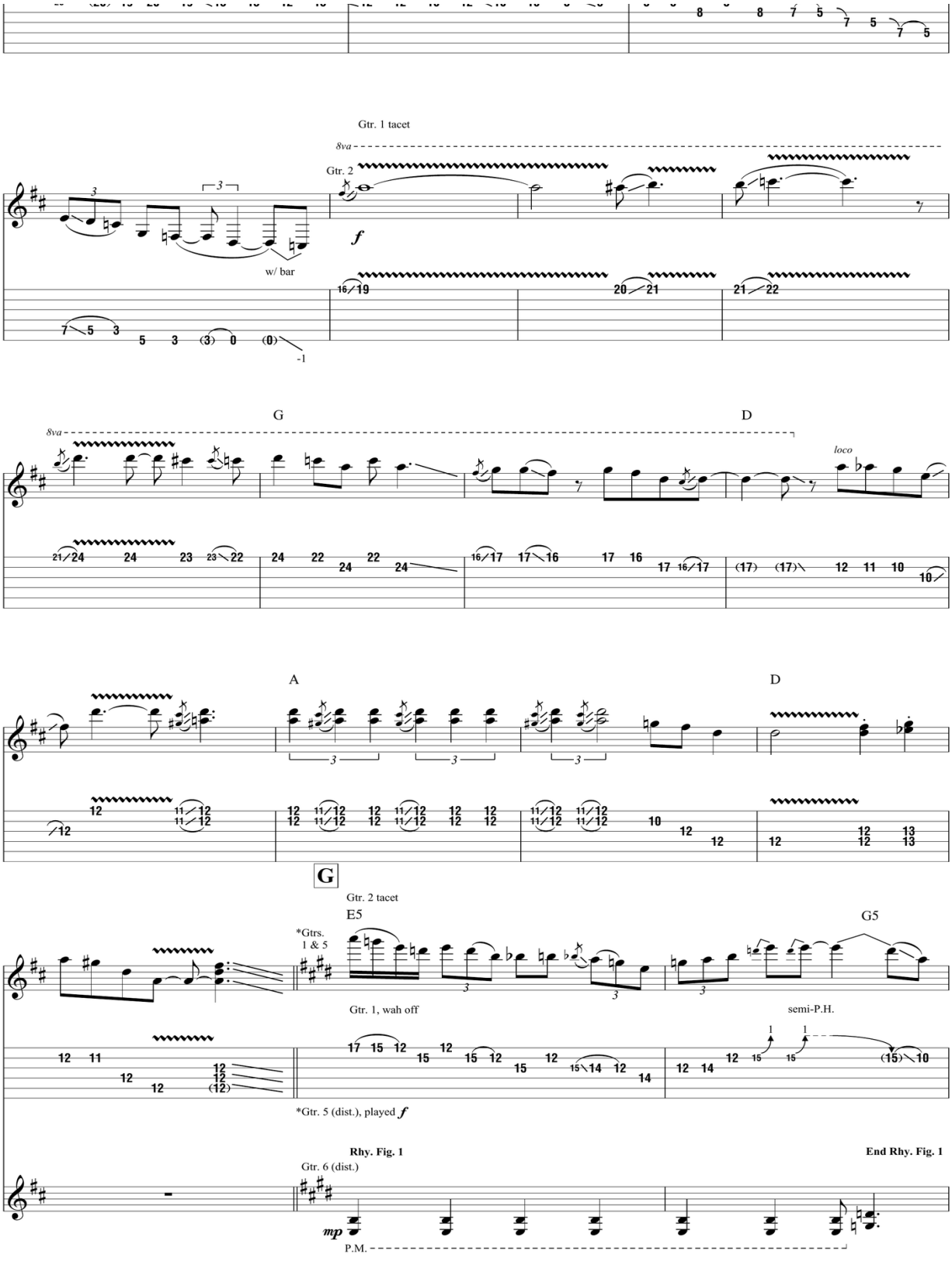


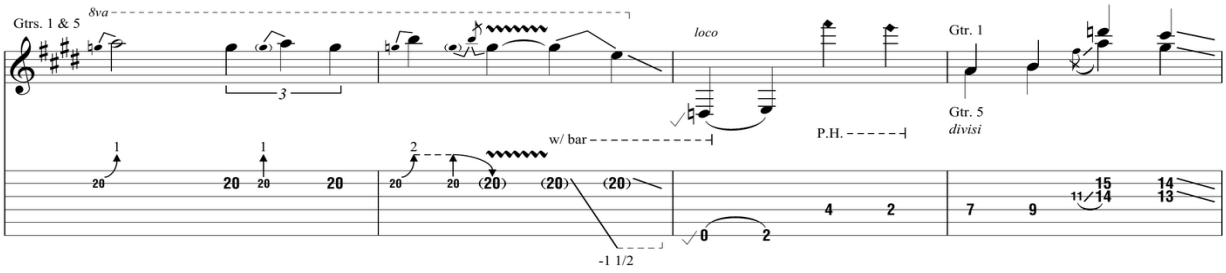


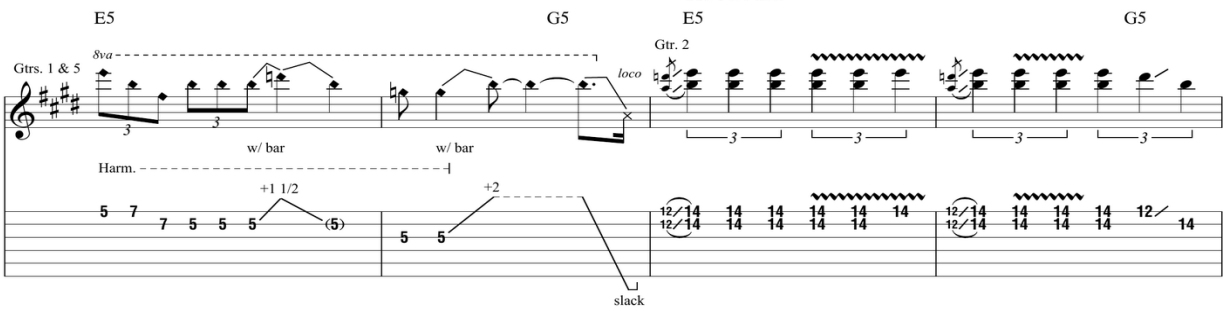

V
A
D
8va
w/ bar
-9 1/2
III
8va
loco
*Swell w/ vol. knob next 4 meas.
A
D
Gtr. 1 tacet
Gtr. 2
E
Gtr. 3 tacet
D
Harmonica
Gtr. 2

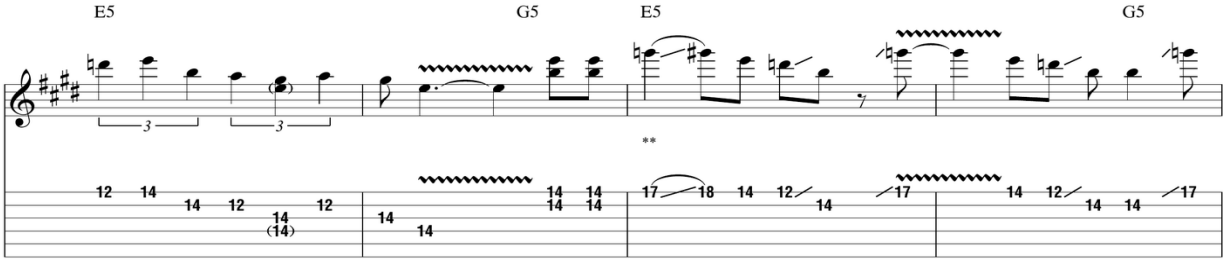

G
D
mf
P.M.
f
A
D
3
w/o slide
mf
w/ slide
P.M.
Gtr. 2 tacet
Gtr. 1
8va
loco
1/2
Gtr. 4 (dobro)
mf
w/ slide
w/ fingers
G
D
8va
loco
w/ bar
w/ bar
P.M.
w/ bar
1/2
(19)
-4


mp
A
D
8va
loco
w/ bar
string noise
1/2
-1 1/2
-1/2
mf
F
Gtr. 4 tacet
D
Gtr. 1
w/ wah
vib. w/ bar
G
grad. release
A
D

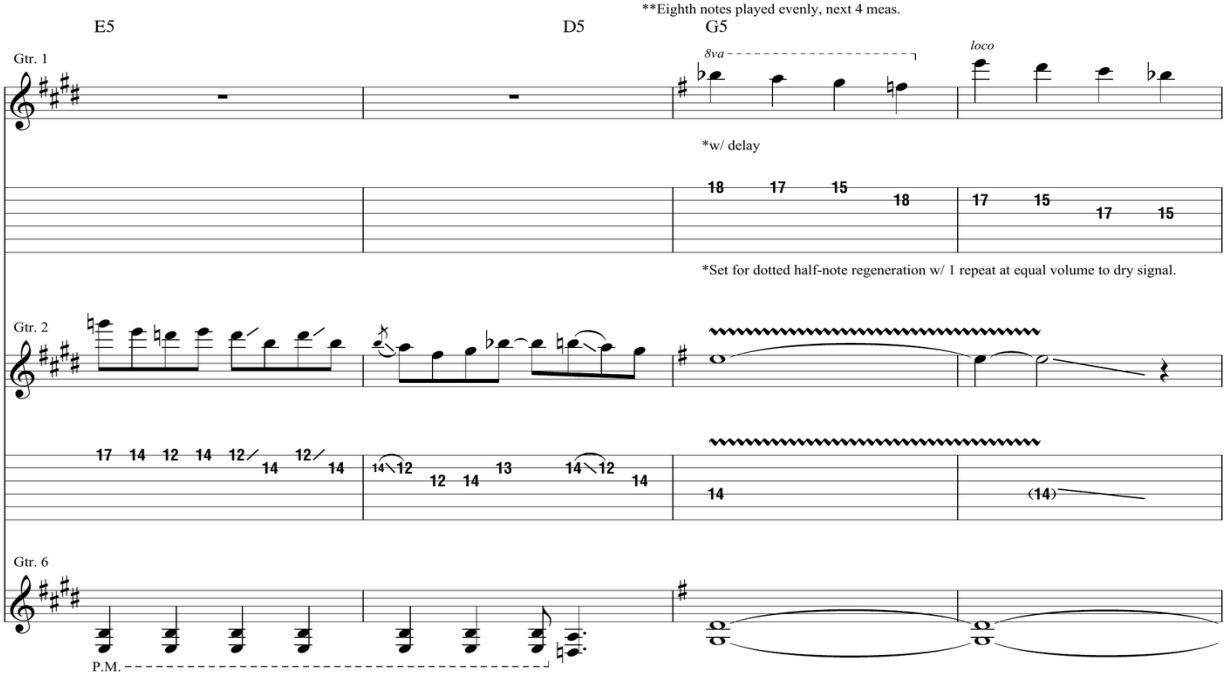

Gtr. 1 tacet
8va
Gtr. 2
f
w/ bar
-1
G
D
loco
A
D
G
Gtr. 2 tacet
E5
G5
*Gtrs. 1 & 5
Gtr. 1, wah off
semi-P.H.
*Gtr. 5 (dist.), played f
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 6 (dist.)
mp
P.M.
Gtr. 6: w/ Rhy. Fig. 1 (6 times)
E5
G5
E5
G5

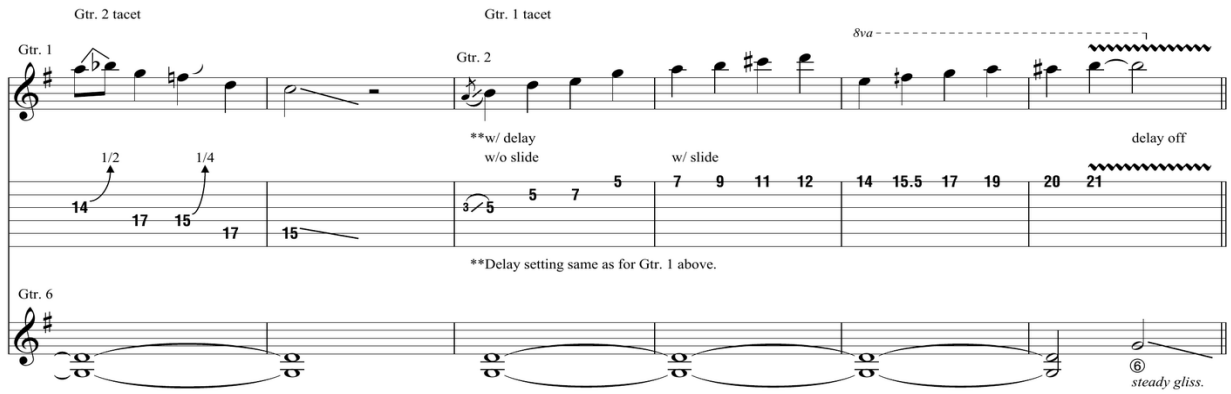






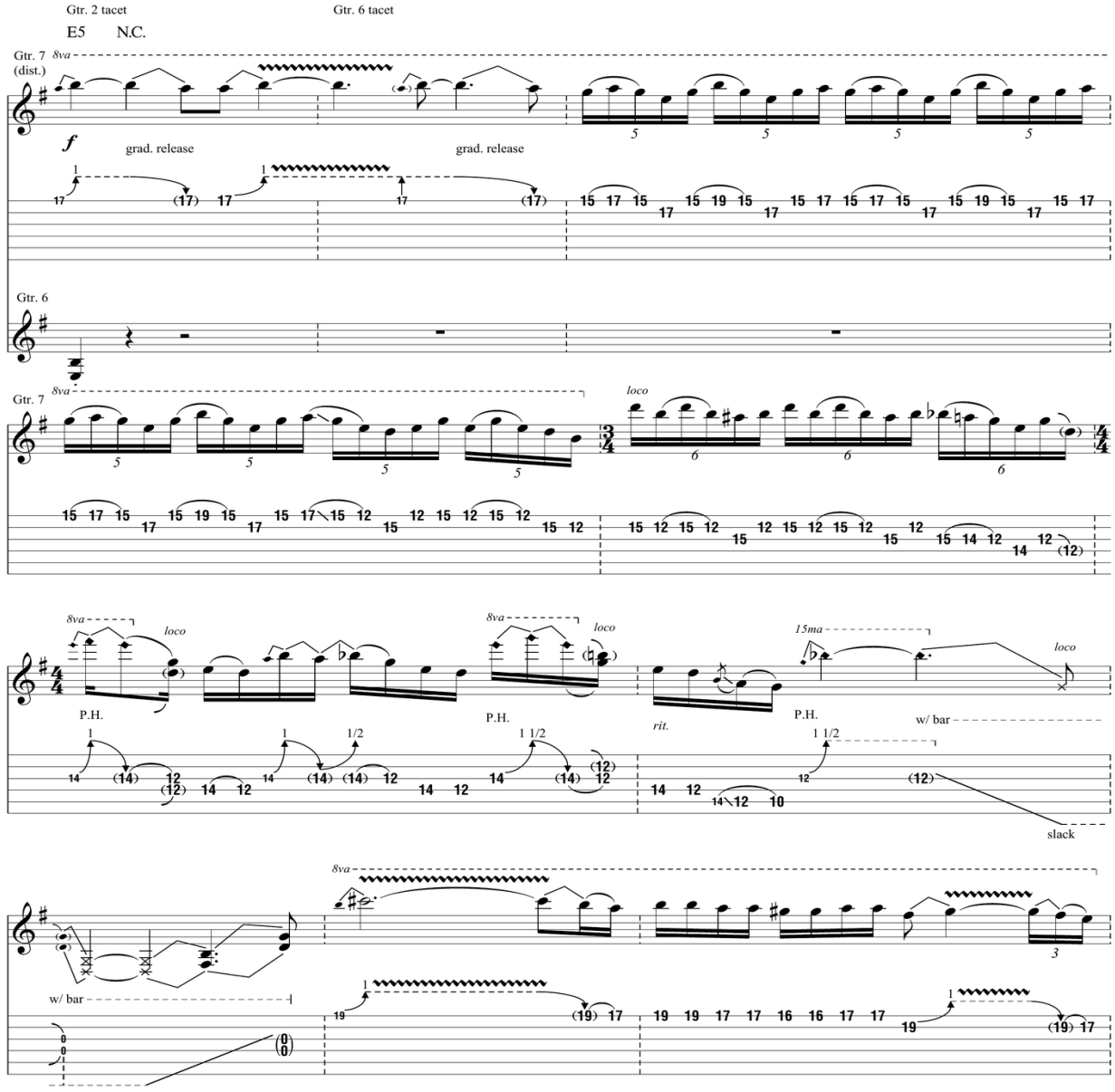
**Eighth notes played evenly, next 4 meas.

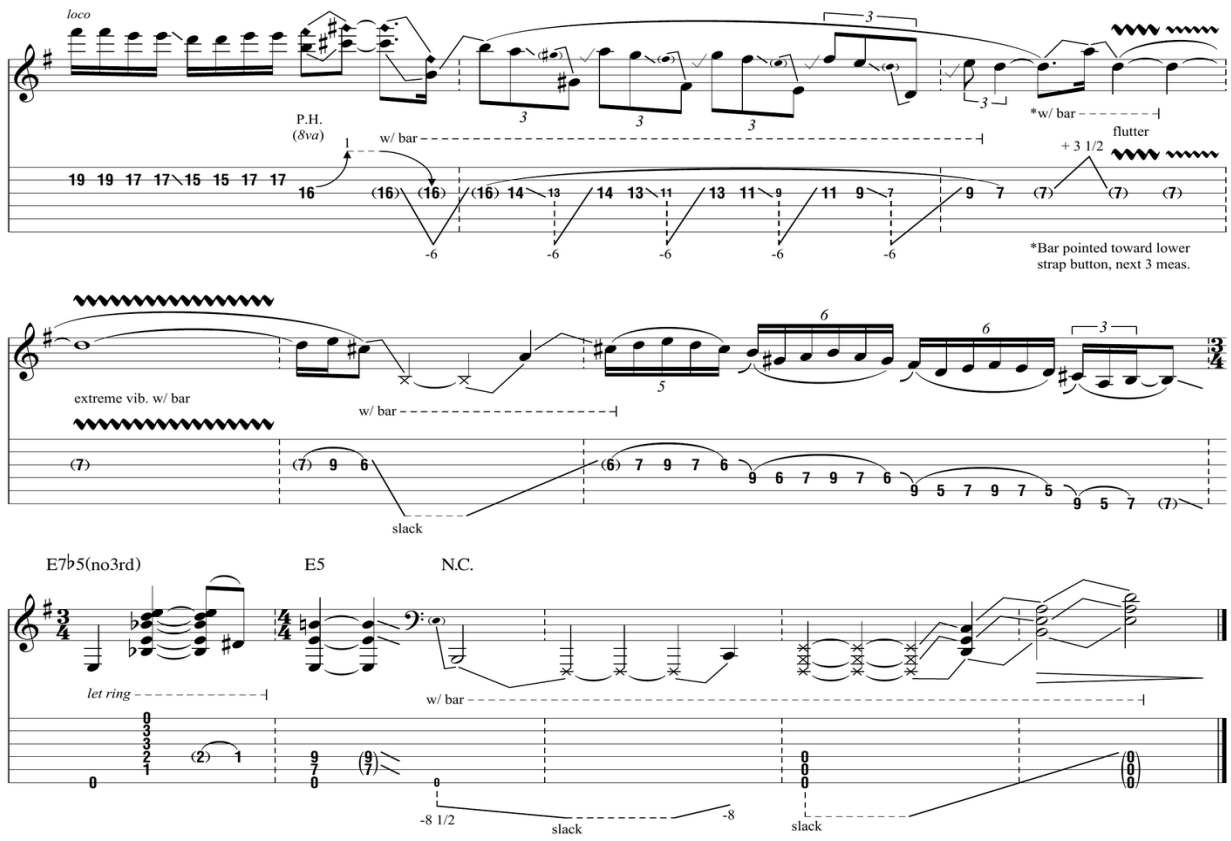



Gtr. 2 tacet
Gtr. 1 tacet
Gtr. 1
Gtr. 2
8va
**w/ delay
w/o slide
w/ slide
delay off
1/2
1/4
**Delay setting same as for Gtr. 1 above.
Gtr. 6
⑥
steady gliss.

H

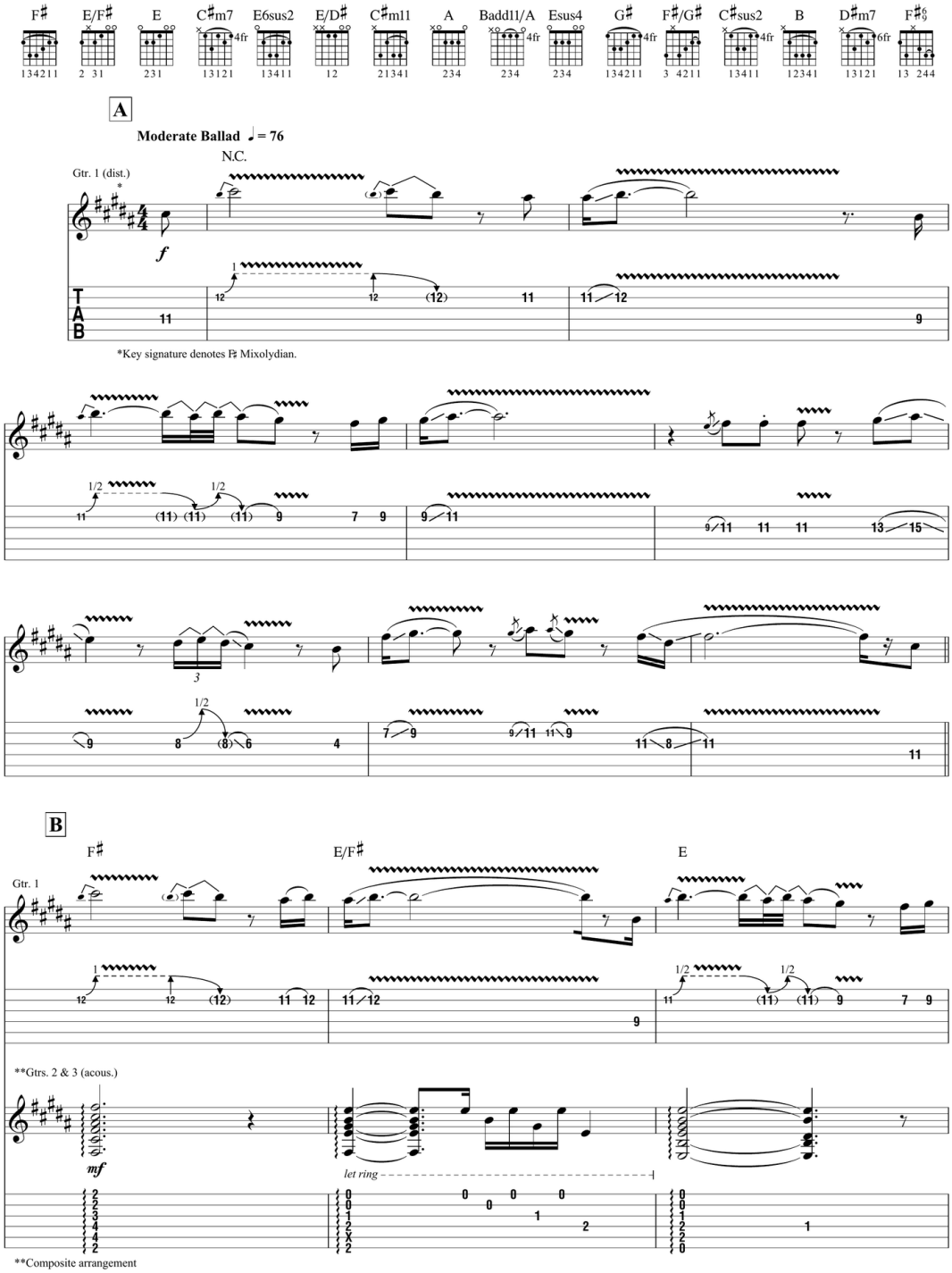
Free time (♫=♫)


Gtr. 2 tacet
Gtr. 6 tacet
E5
N.C.
Gtr. 7
(dist.)
8va
f
grad. release
grad. release
Gtr. 6
Gtr. 7
loco
8va
loco
P.H.
8va
loco
P.H.
15ma
loco
rit.
P.H.
w/ bar
slack
8va
w/ bar


loco
P.H.
(8va)
w/ bar
*w/ bar
flutter
+ 3 1/2
*Bar pointed toward lower strap button, next 3 meas.
extreme vib. w/ bar
w/ bar
slack
E7♭5(no3rd)
E5
N.C.
let ring
w/ bar
-8 1/2
slack
-8
slack

HAND ON HEART

By Steve Vai



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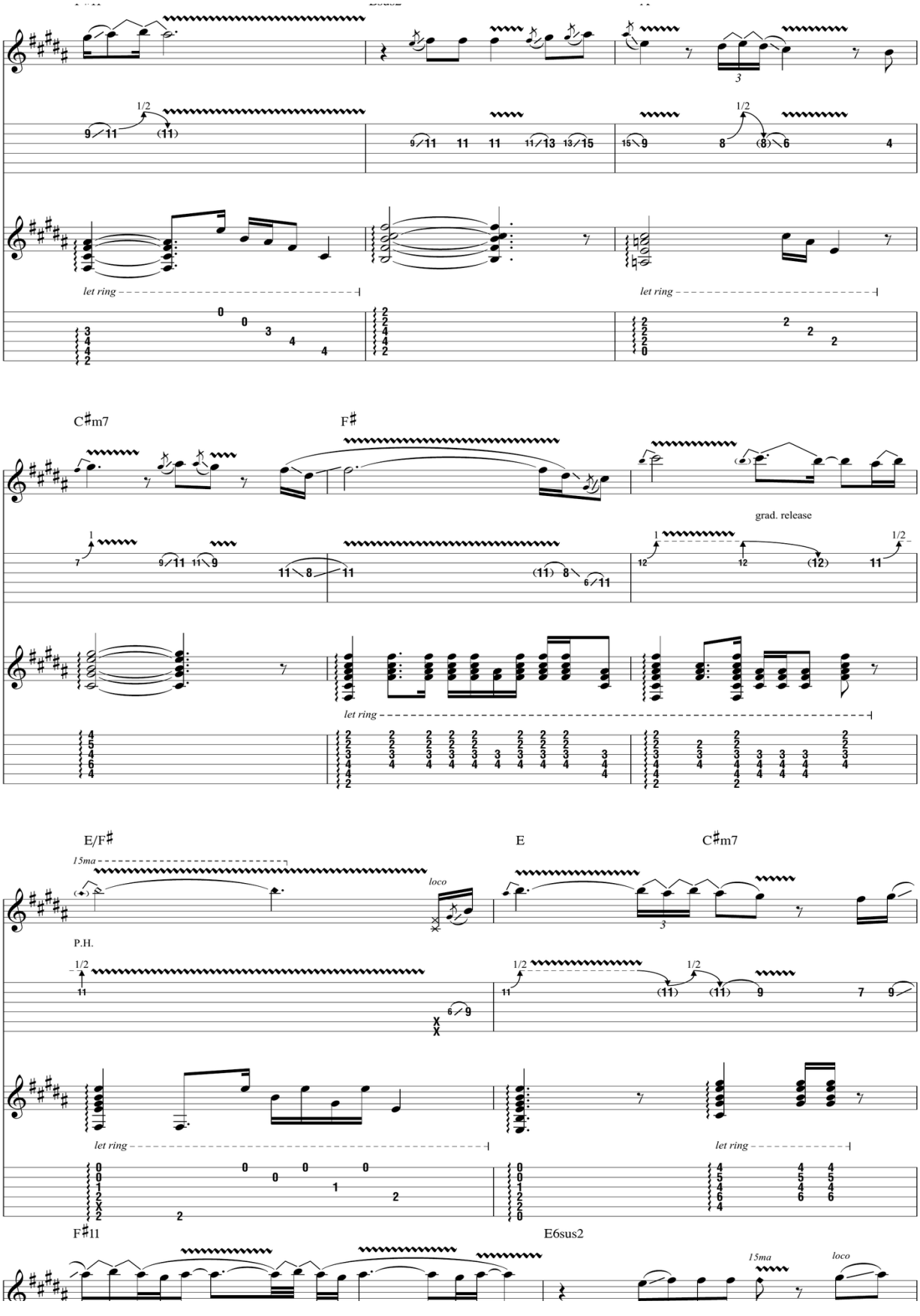
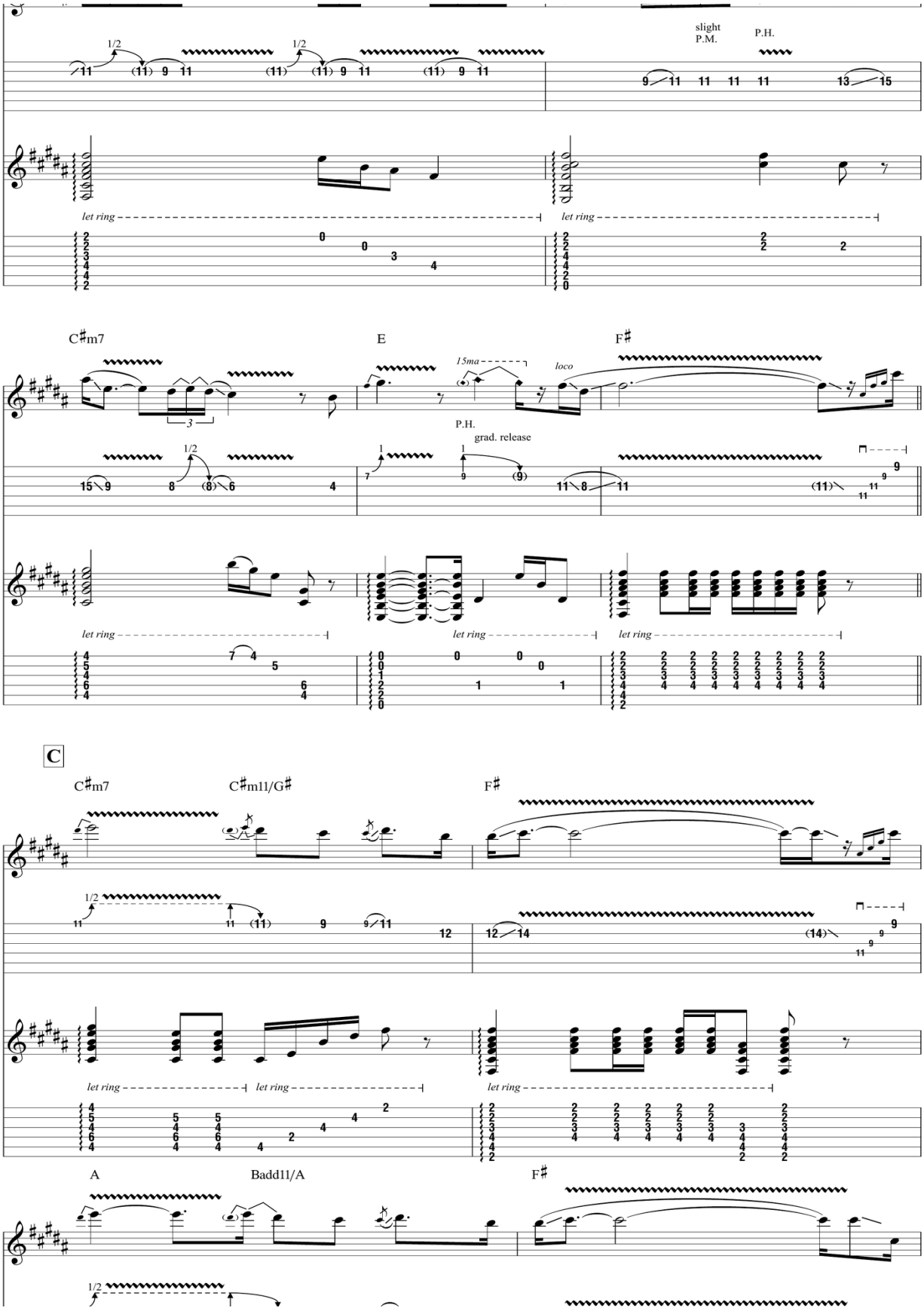
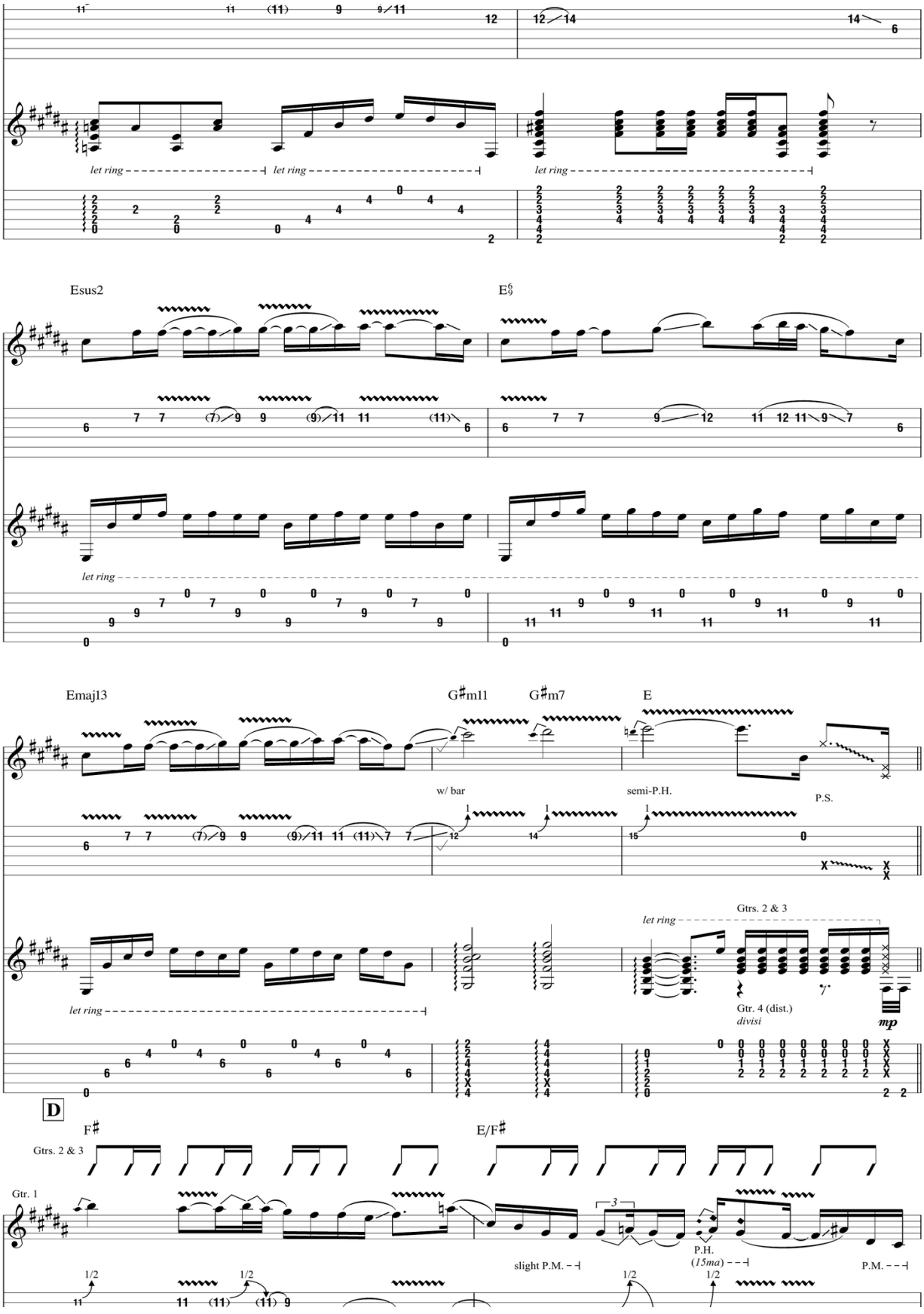
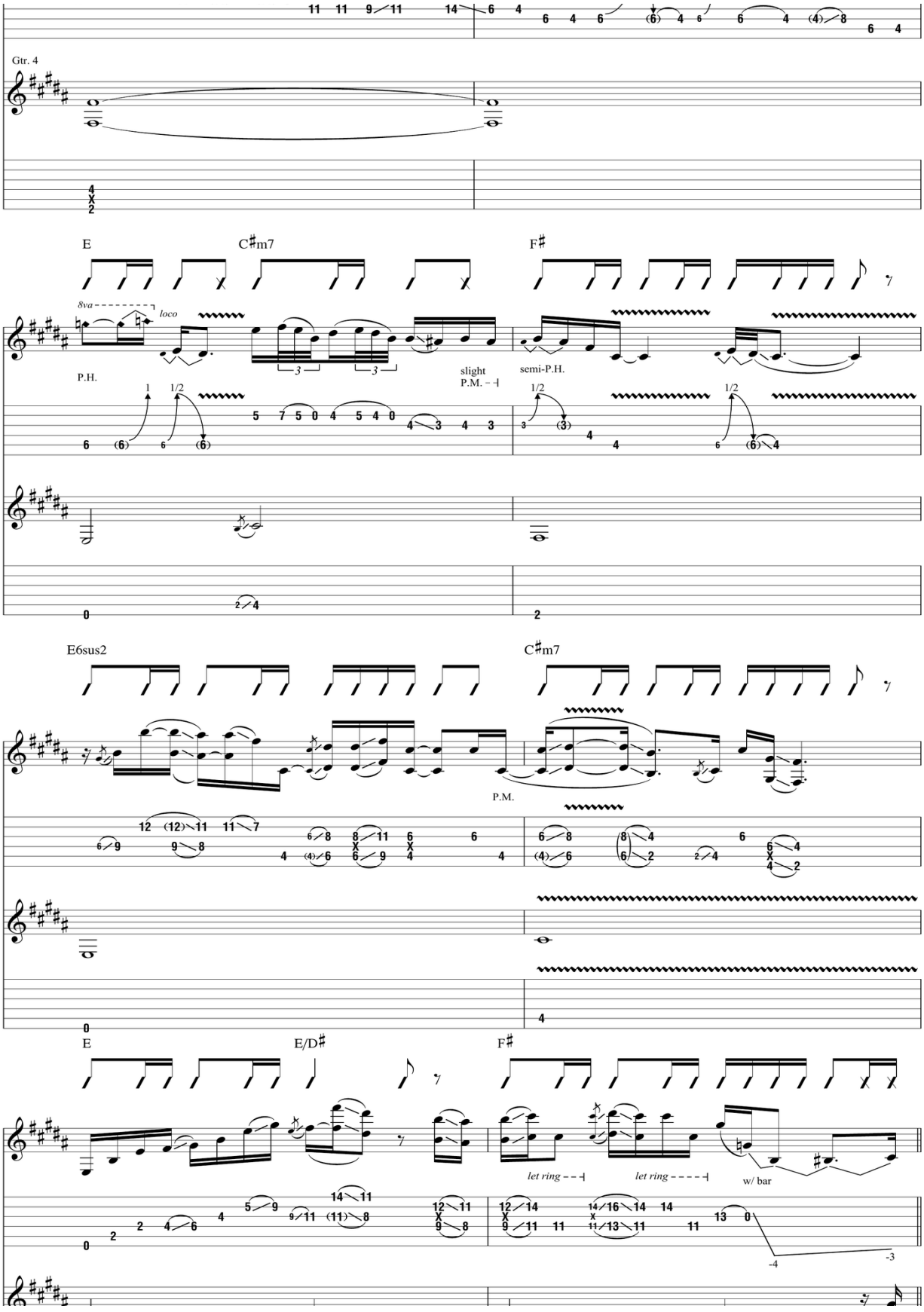
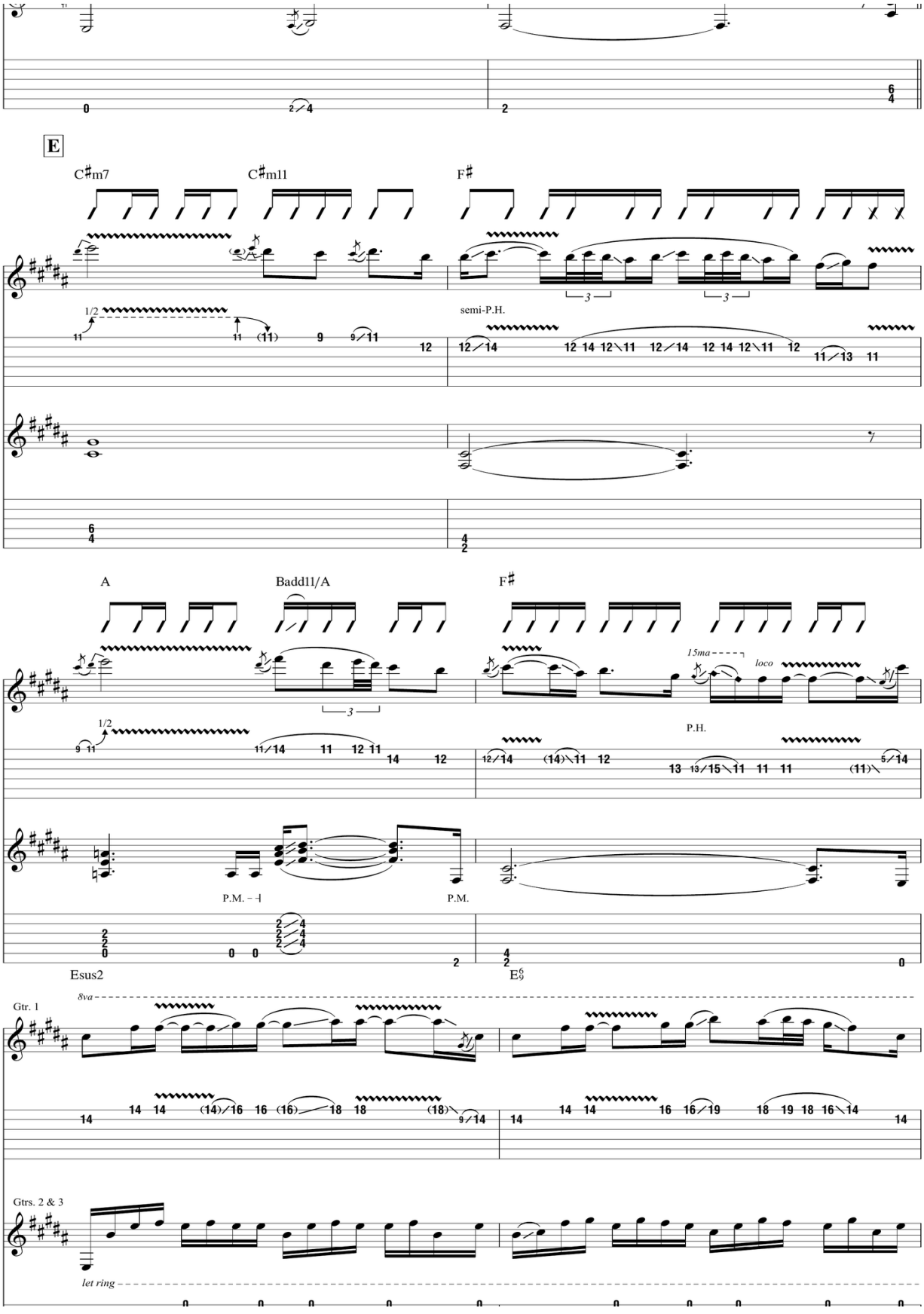
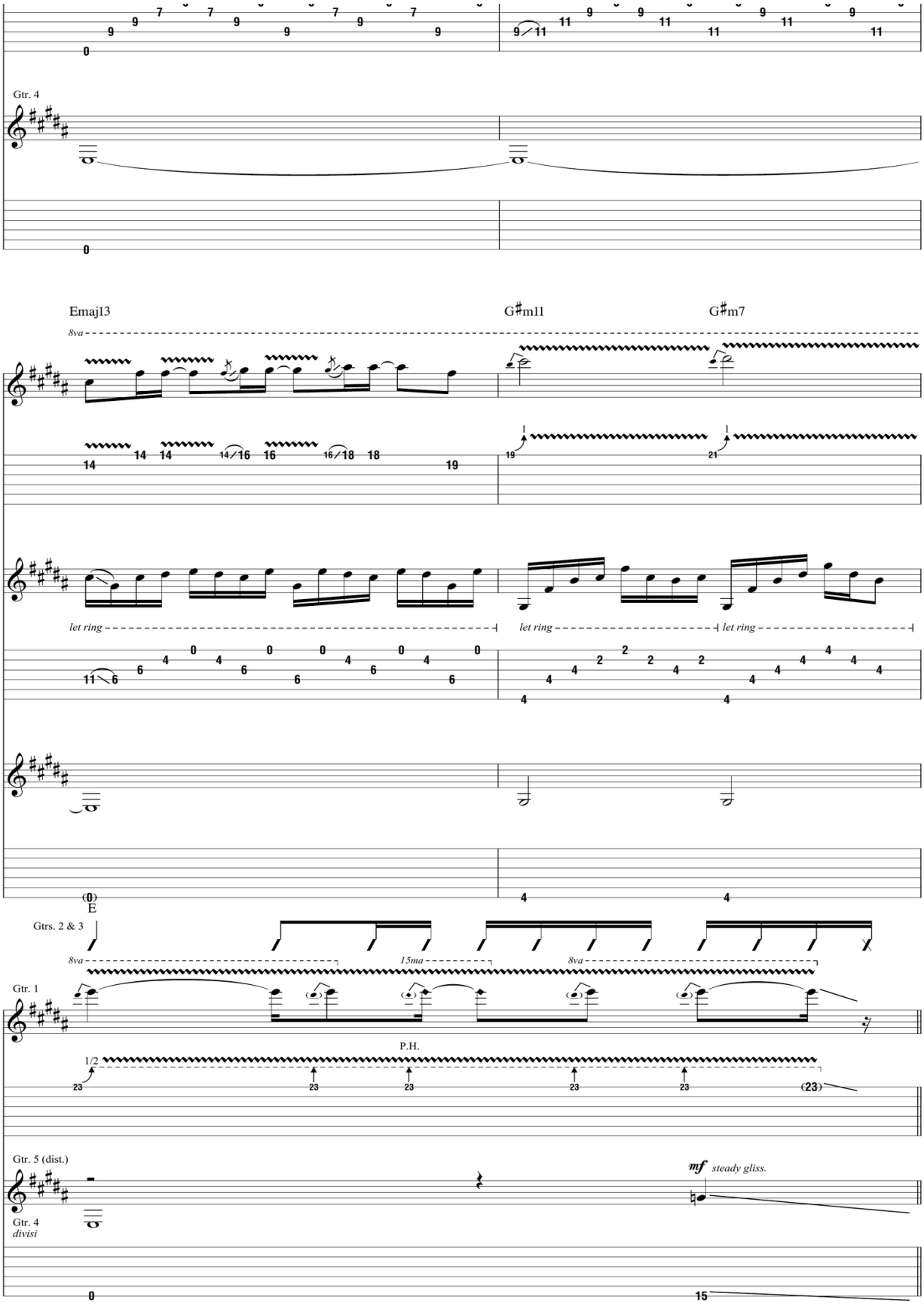

C♯m7
F♯
grad. release
E/F♯
E
C♯m7
15ma
loco
P.H.
let ring
F♯11
E6sus2

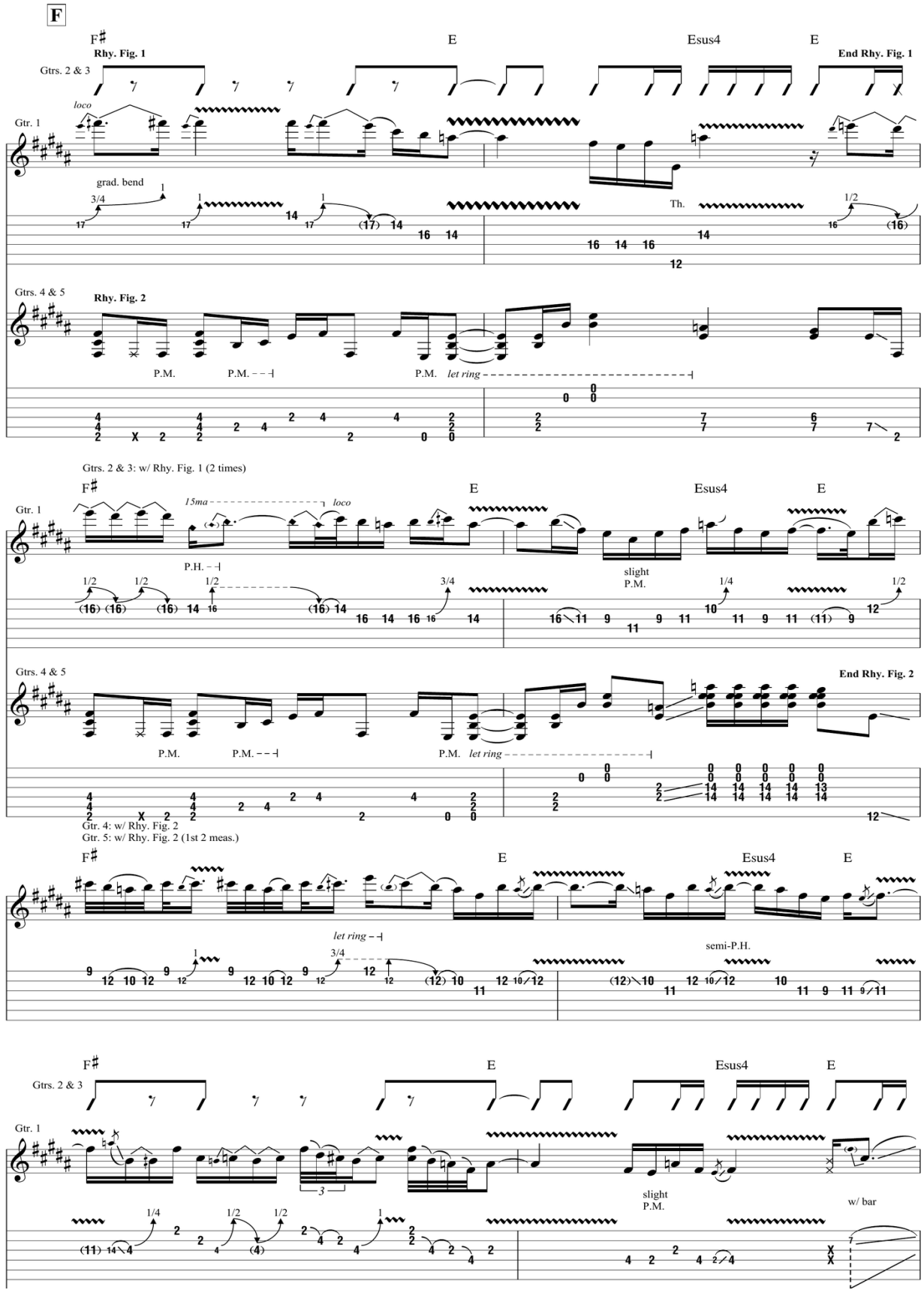

slight
P.M.
P.H.
let ring
C♯m7
E
F♯
15ma
loco
P.H.
grad. release
C
C♯m7
C♯m11/G♯
F♯
A
Badd11/A
F♯

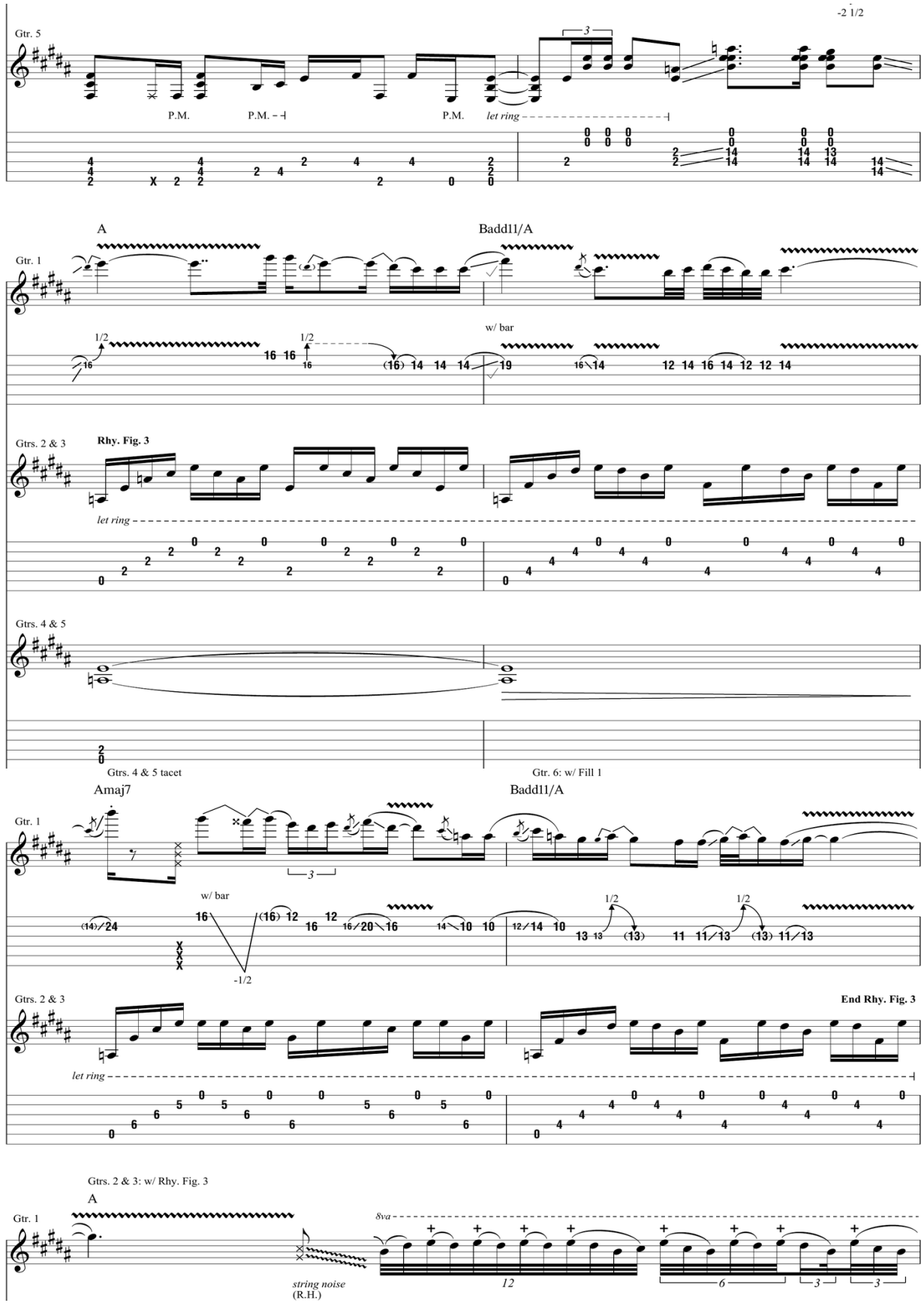

let ring
let ring
let ring
Esus2
E
let ring
Emajl3
G♯m11
G♯m7
E
w/ bar
semi-P.H.
P.S.
Gtrs. 2 & 3
let ring
let ring
Gtr. 4 (dist.)
divisi
mp
D
F♯
E/F♯
Gtrs. 2 & 3
Gtr. 1
slight P.M.
P.H.
(15ma)
P.M.

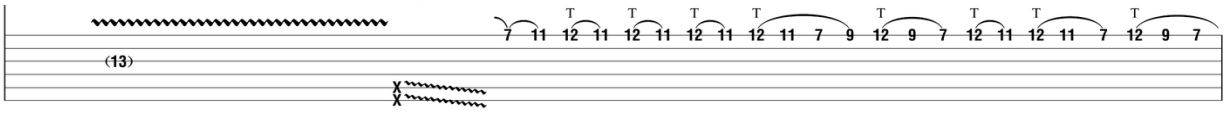

Gtr. 4
E
C♯m7
F♯
8va
loco
P.H.
slight
P.M.
semi-P.H.
1/2
E6sus2
C♯m7
P.M.
E
E/D♯
F♯
let ring
let ring
w/ bar
-4
-3


E
C♯m7
C♯m11
F♯
semi-P.H.
A
Badd11/A
F♯
15ma
loco
P.H.
P.M.
P.M.
Esus2
E♮9
Gtr. 1
8va
Gtrs. 2 & 3
let ring

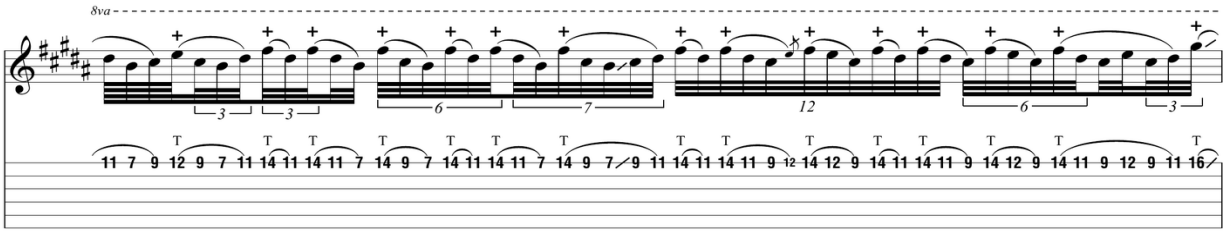

Gtr. 4
Emaj13
G♯m11
G♯m7
8va
let ring
let ring
let ring
E
Gtrs. 2 & 3
8va
15ma
8va
Gtr. 1
P.H.
1/2
Gtr. 5 (dist.)
mf steady gliss.
Gtr. 4
divisi


F
F♯
E
Esus4
E
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 2 & 3
loco
Gtr. 1
grad. bend
3/4
Th.
1/2
Gtrs. 4 & 5
Rhy. Fig. 2
P.M.
P.M.
P.M.
let ring
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
15ma
loco
P.H.
slight
P.M.
1/4
End Rhy. Fig. 2
Gtr. 4: w/ Rhy. Fig. 2
Gtr. 5: w/ Rhy. Fig. 2 (1st 2 meas.)
let ring
semi-P.H.
w/ bar

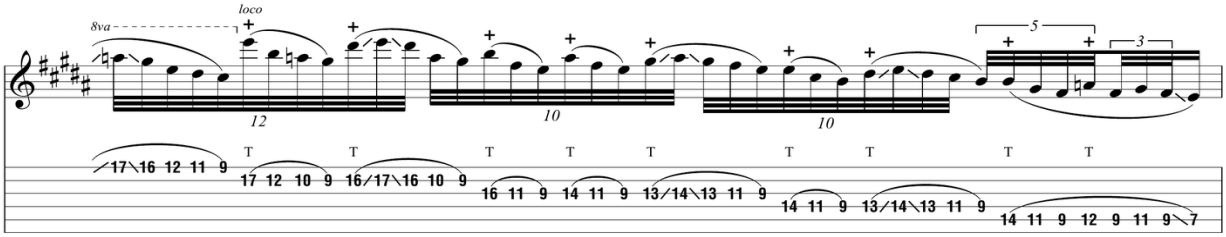

-2 1/2
Gtr. 5
P.M.
P.M.
P.M.
let ring
A
Badd11/A
Gtr. 1
w/ bar
Gtrs. 2 & 3
Rhy. Fig. 3
let ring
Gtrs. 4 & 5
Gtrs. 4 & 5 tacet
Gtr. 6: w/ Fill 1
Amaj7
Badd11/A
Gtr. 1
w/ bar
-1/2
Gtrs. 2 & 3
End Rhy. Fig. 3
let ring
Gtrs. 2 & 3: w/ Rhy. Fig. 3
A
Gtr. 1
8va
string noise
(R.H.)

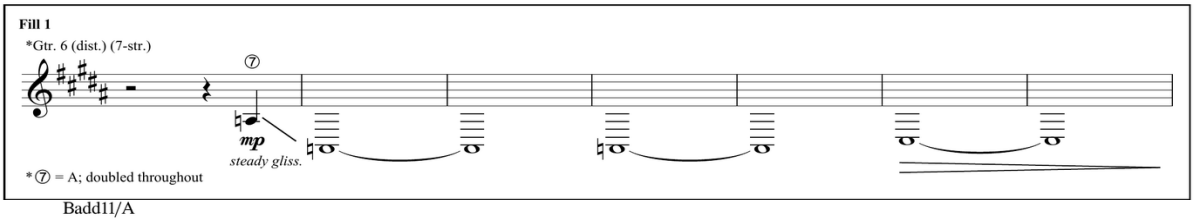


Badd11/A

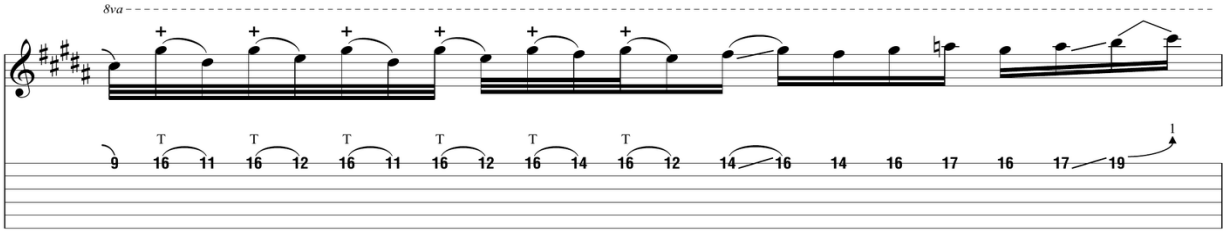


Amaj7

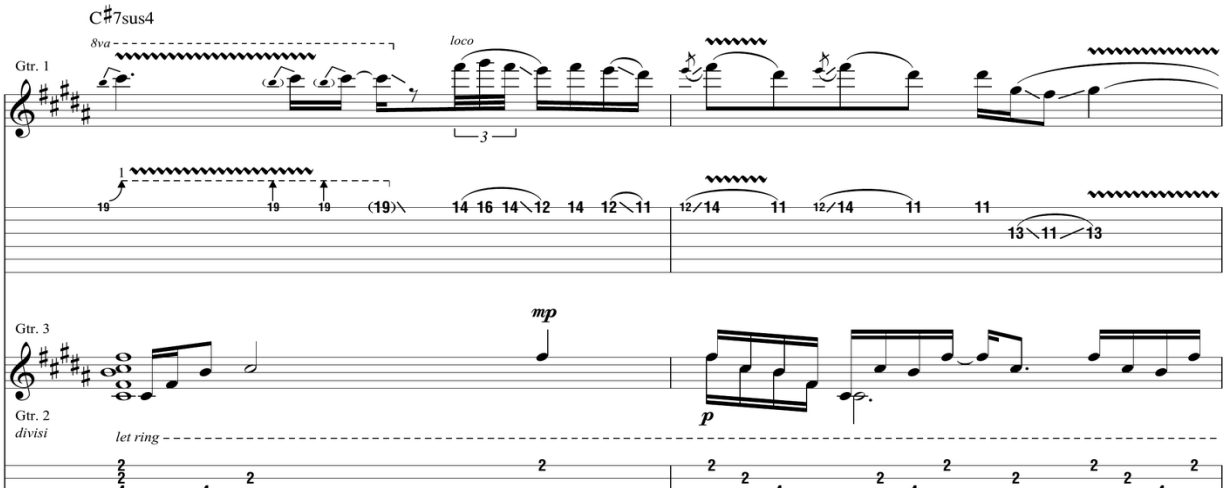


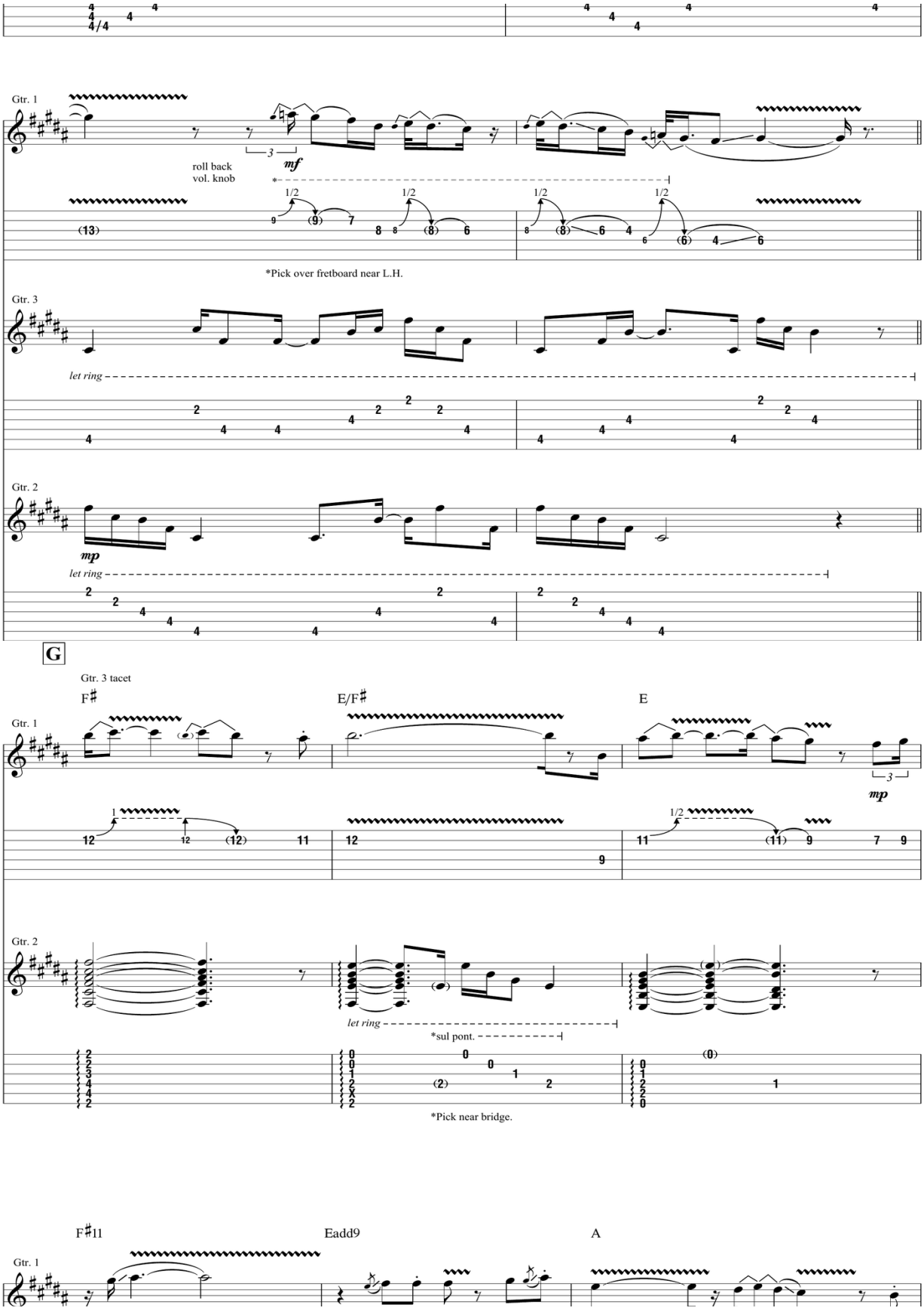


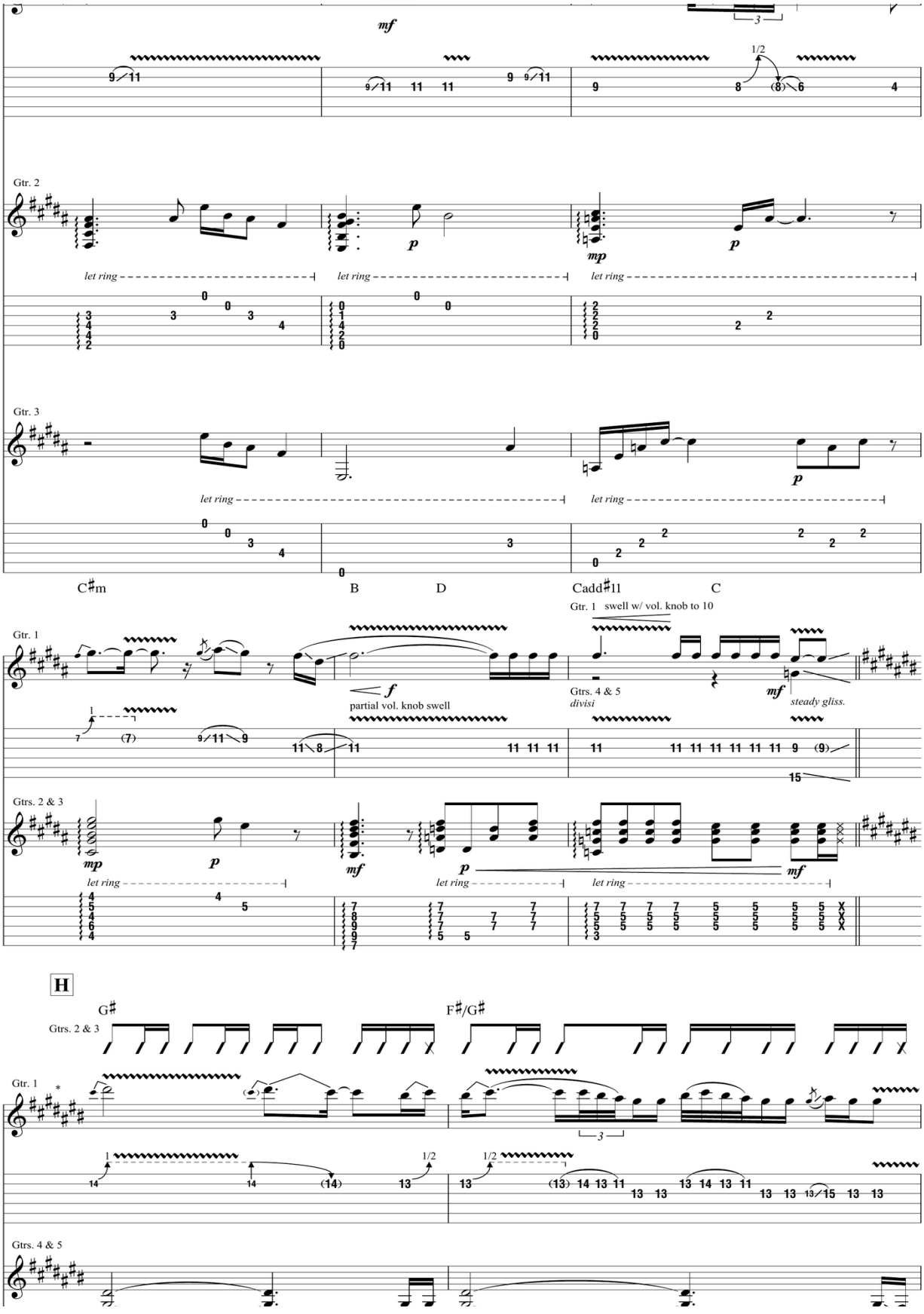
Badd11/A

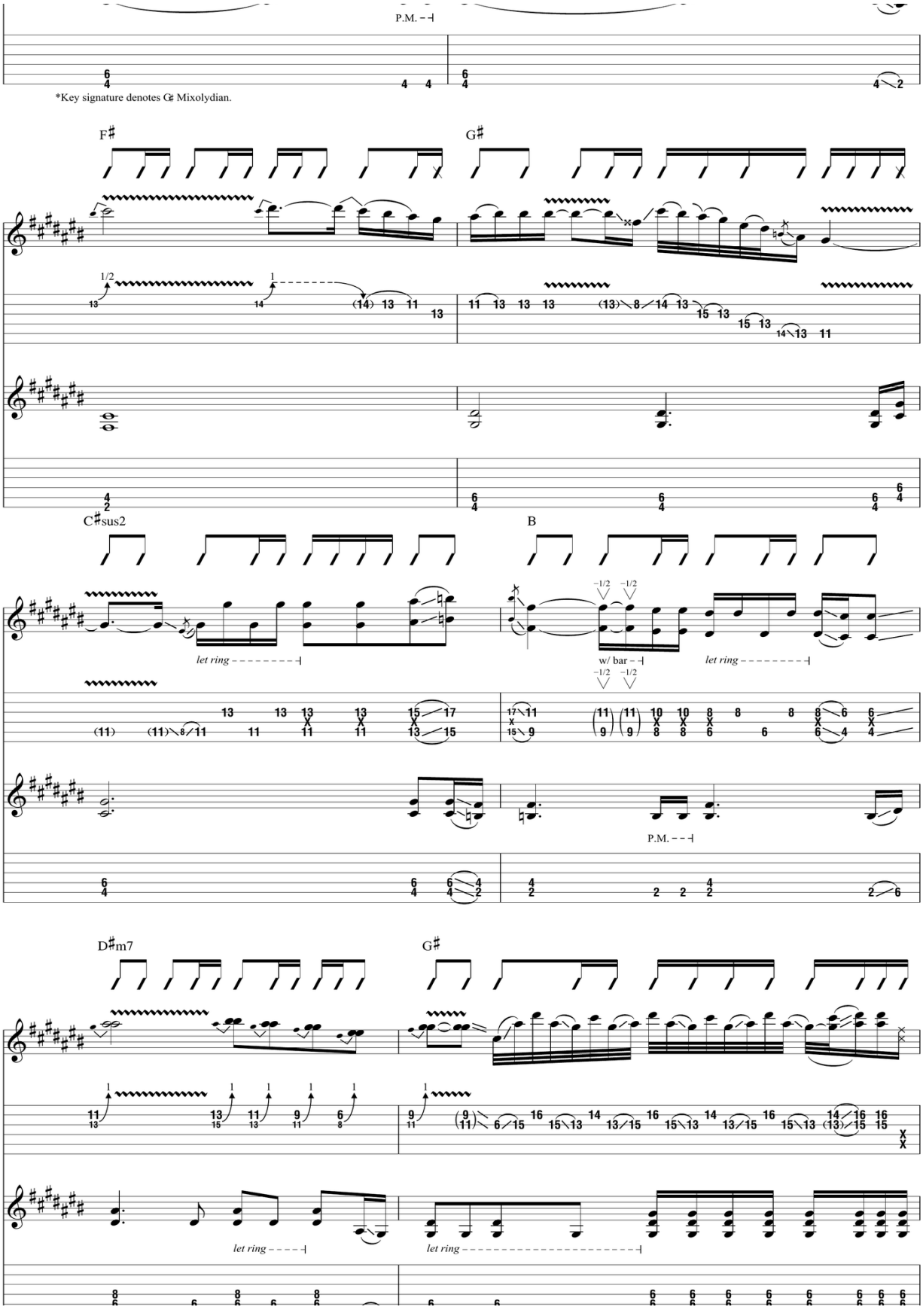


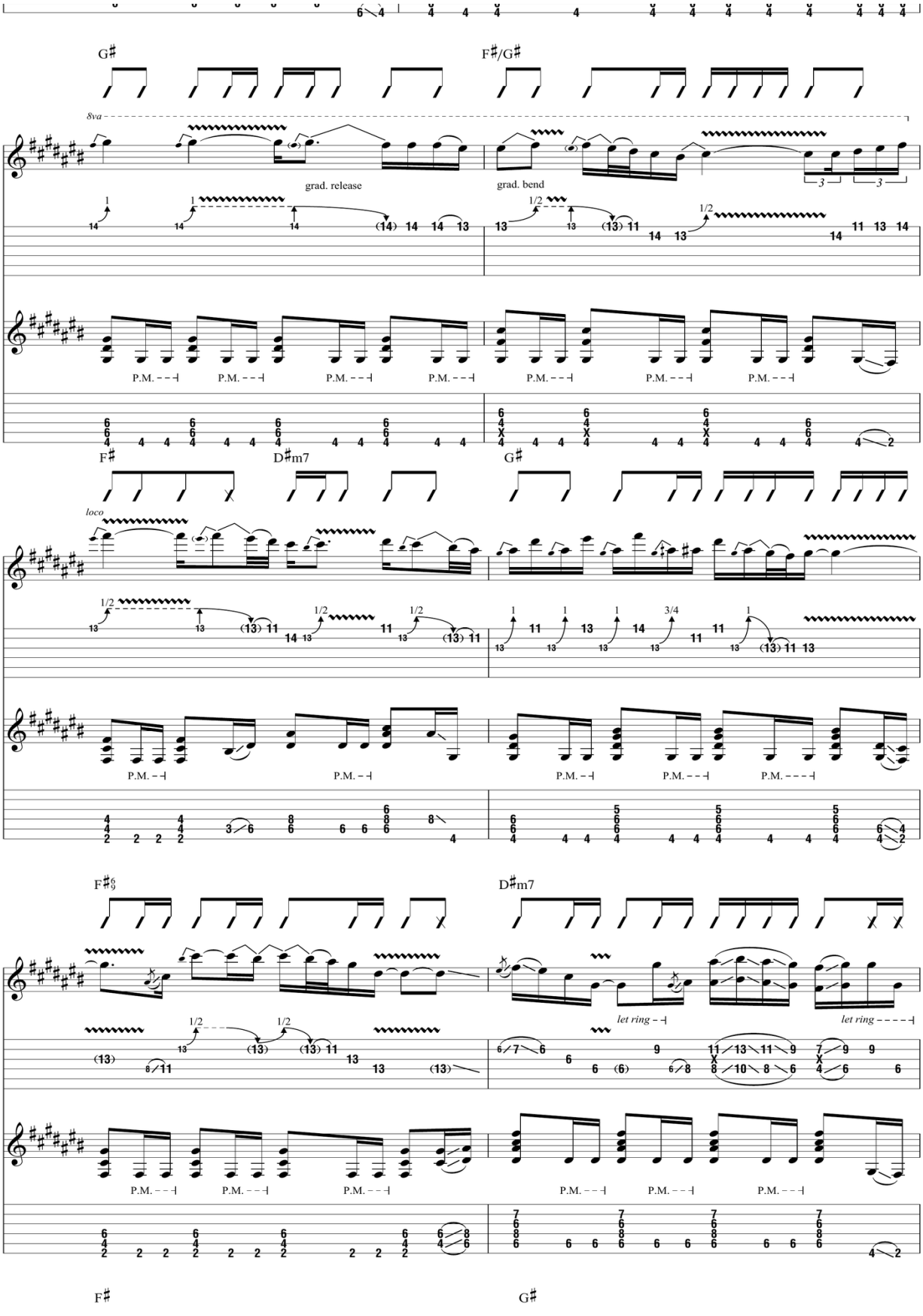
C♯7sus4

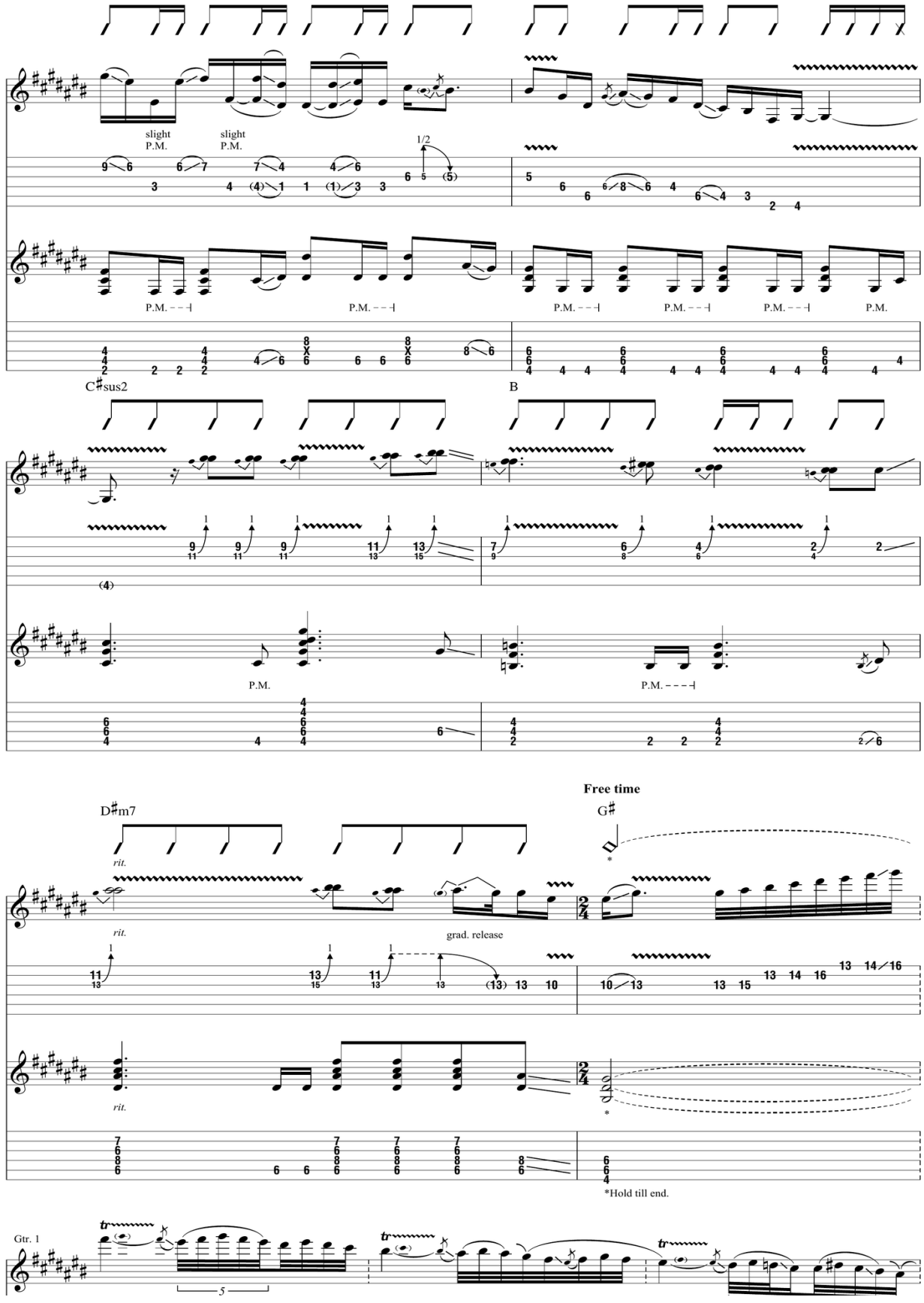


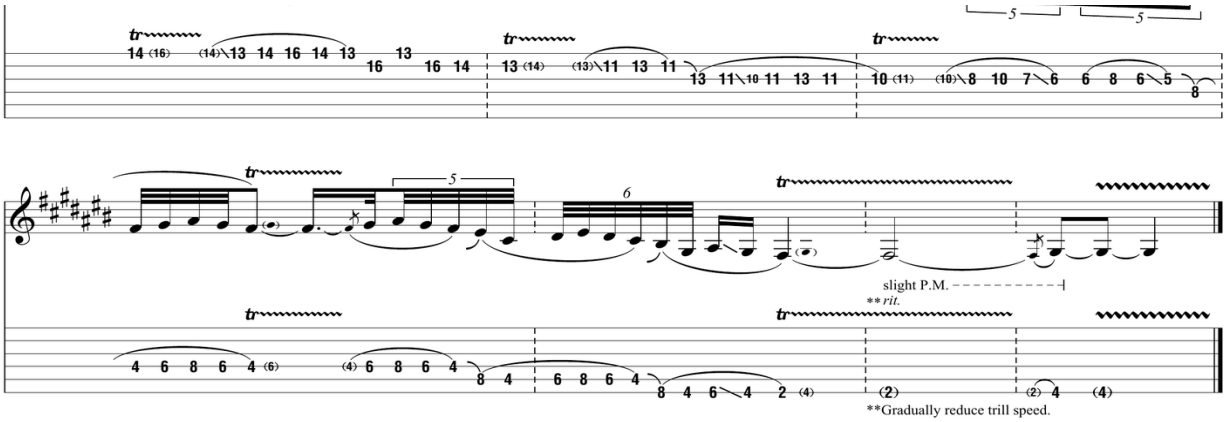

Gtr. 1
roll back
vol. knob
mf
*Pick over fretboard near L.H.
Gtr. 3
let ring
Gtr. 2
mp
let ring
G
Gtr. 3 tacet
F♯
E/F♯
E
Gtr. 1
mp
Gtr. 2
let ring
*sul pont.
*Pick near bridge.
F♯11
Eadd9
A
Gtr. 1


mf
Gtr. 2
p
mp
p
let ring
let ring
let ring
Gtr. 3
p
let ring
let ring
C♯m
B
D
Cadd♯11
C
Gtr. 1
Gtr. 1 swell w/ vol. knob to 10
f
partial vol. knob swell
Gtrs. 4 & 5
divisi
mf
steady gliss.
Gtrs. 2 & 3
mp
p
mf
p
mf
let ring
let ring
let ring
H
G♯
F♯/G♯
Gtrs. 2 & 3
Gtr. 1
Gtrs. 4 & 5


P.M.
*Key signature denotes G♯ Mixolydian.
F♯
G♯
C♯sus2
B
let ring
w/ bar
let ring
P.M.
D♯m7
G♯
let ring
let ring

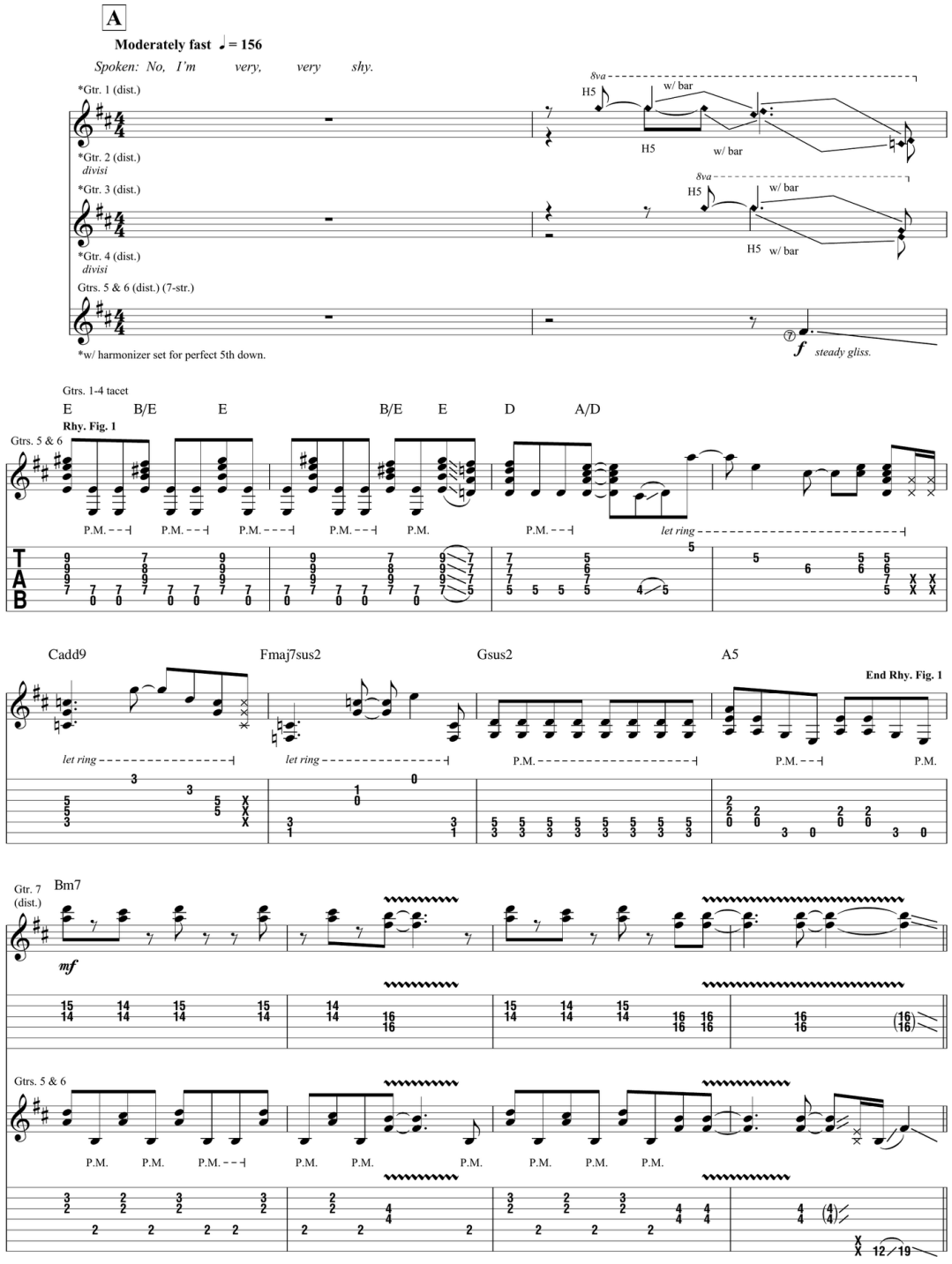

G♯
F♯/G♯
8va
grad. release
grad. bend
P.M.
F♯
D♯m7
G♯
loco
F♯9
D♯m7
let ring
F♯
G♯


slight P.M.
slight P.M.
1/2
P.M.
C♯sus2
B
Free time
D♯m7
G♯
rit.
grad. release
*Hold till end.
Gtr. 1


slight P.M.
** rit.
**Gradually reduce trill speed.

I WOULD LOVE TO

By Steve Vai



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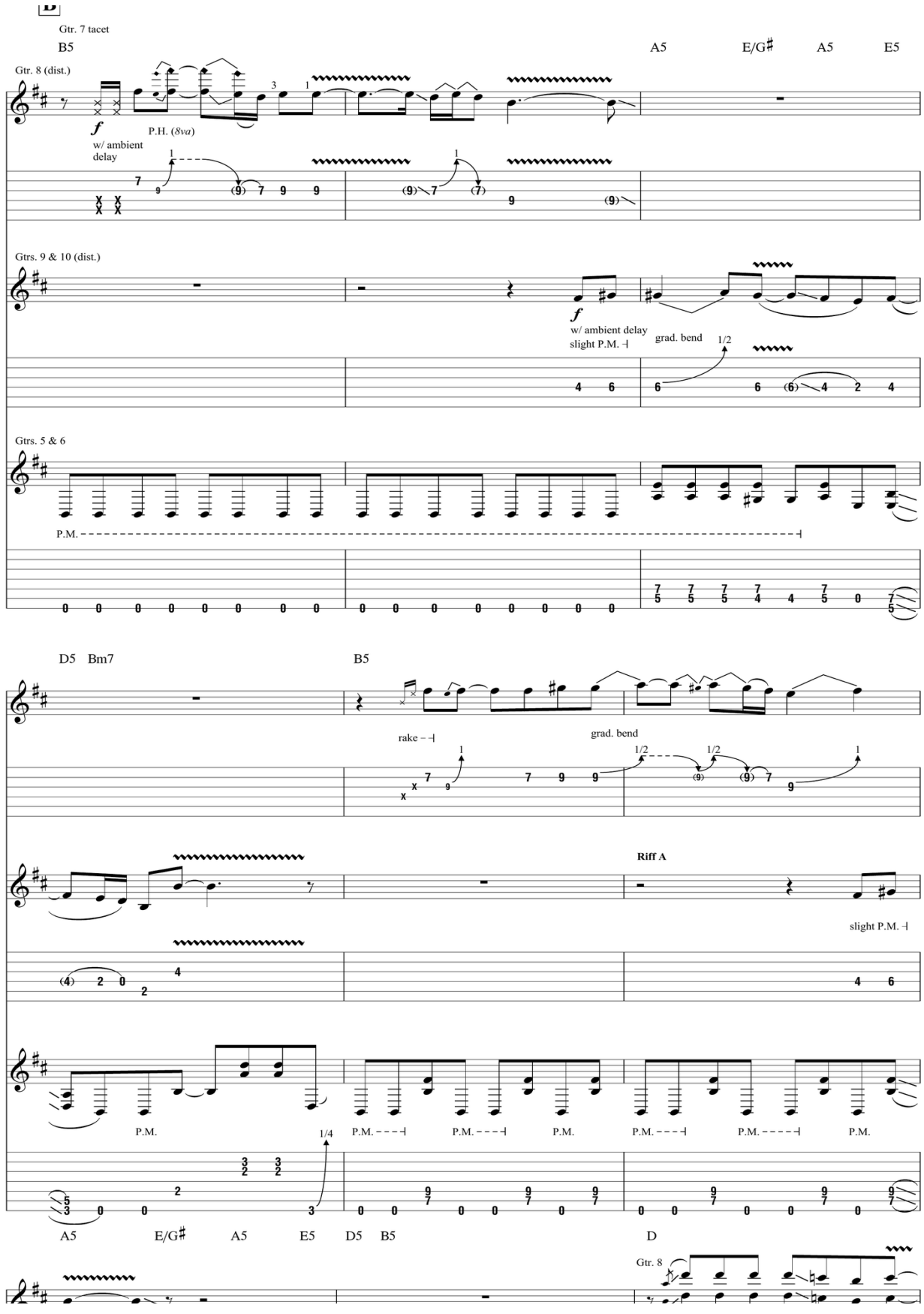
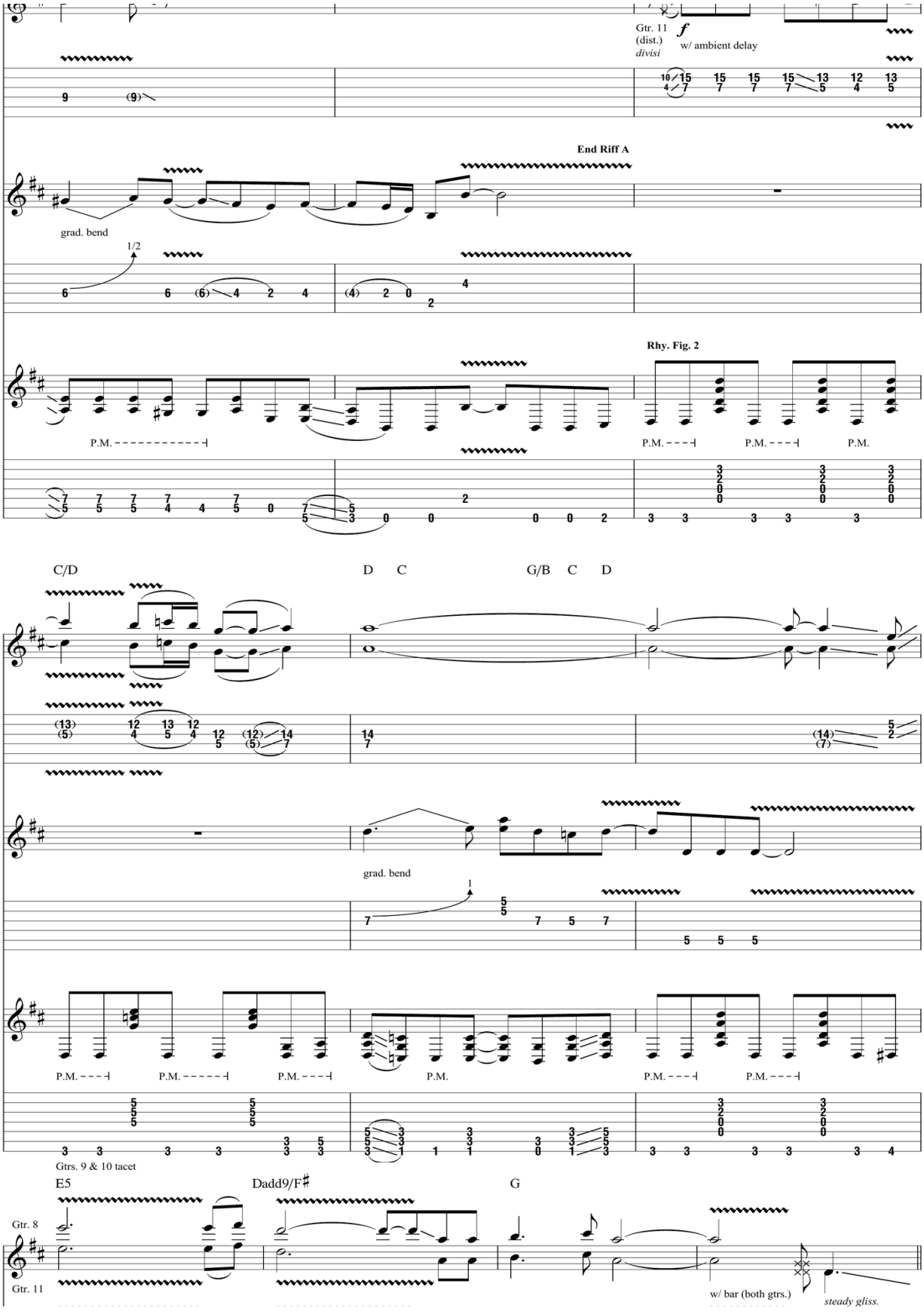
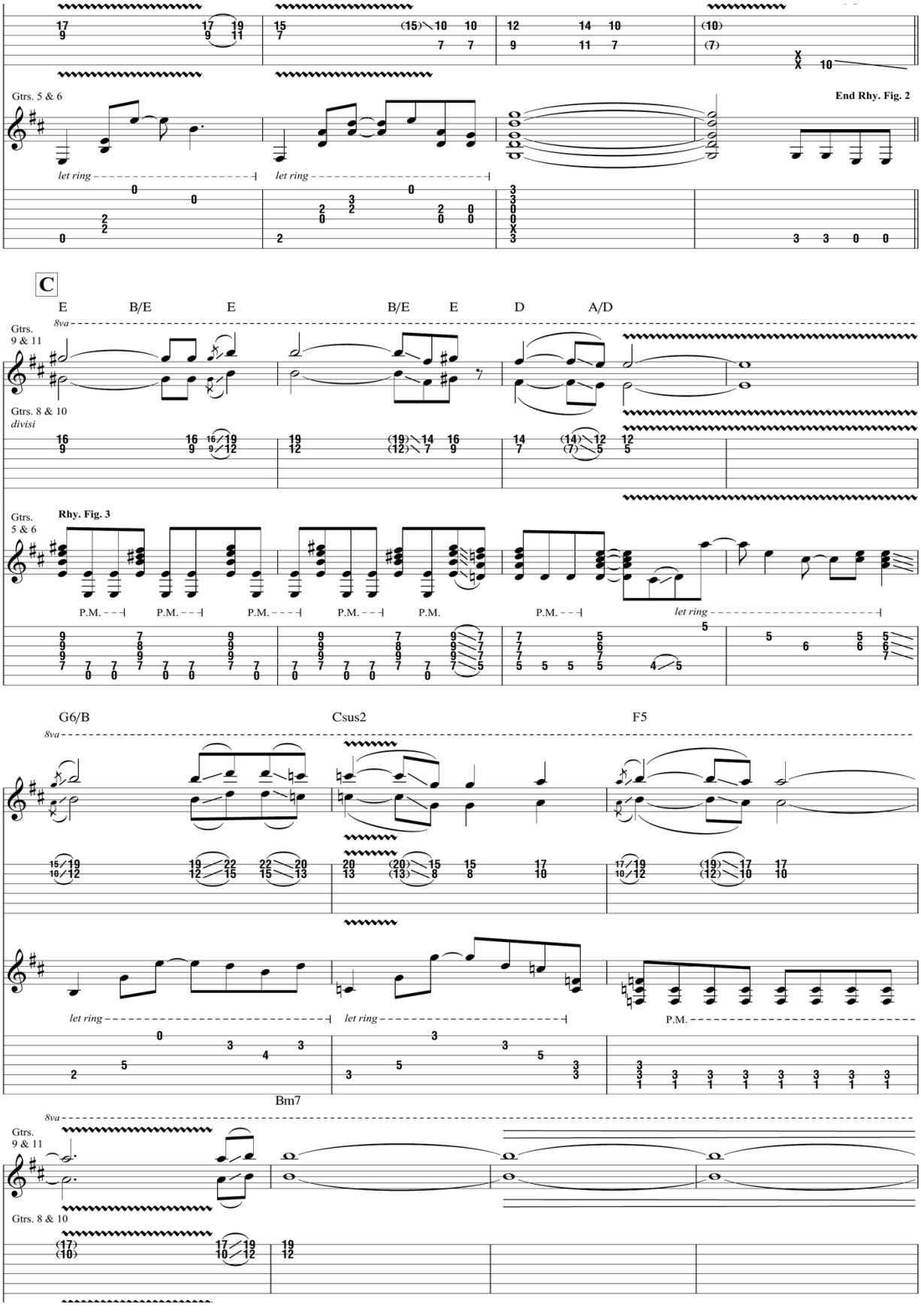
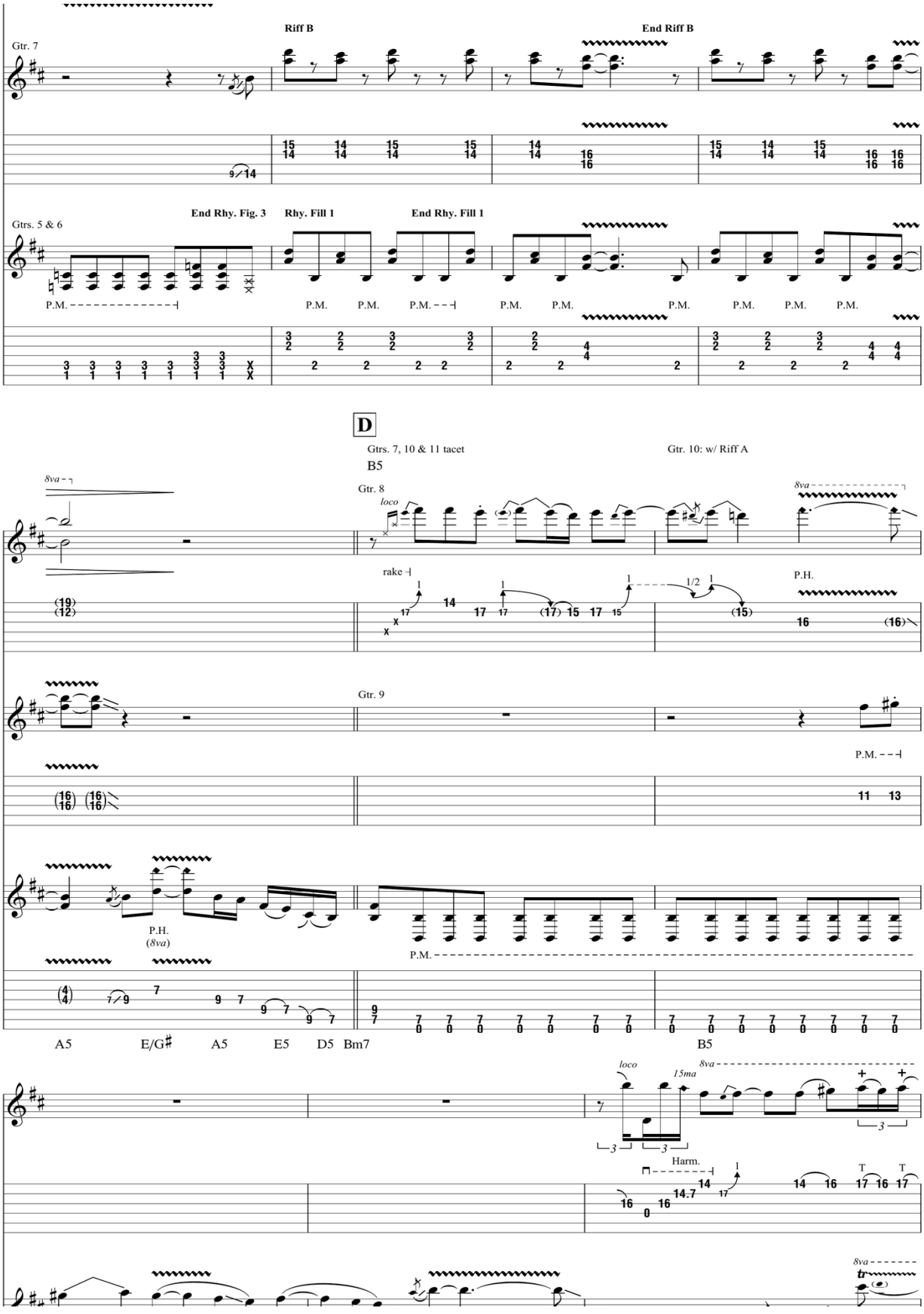
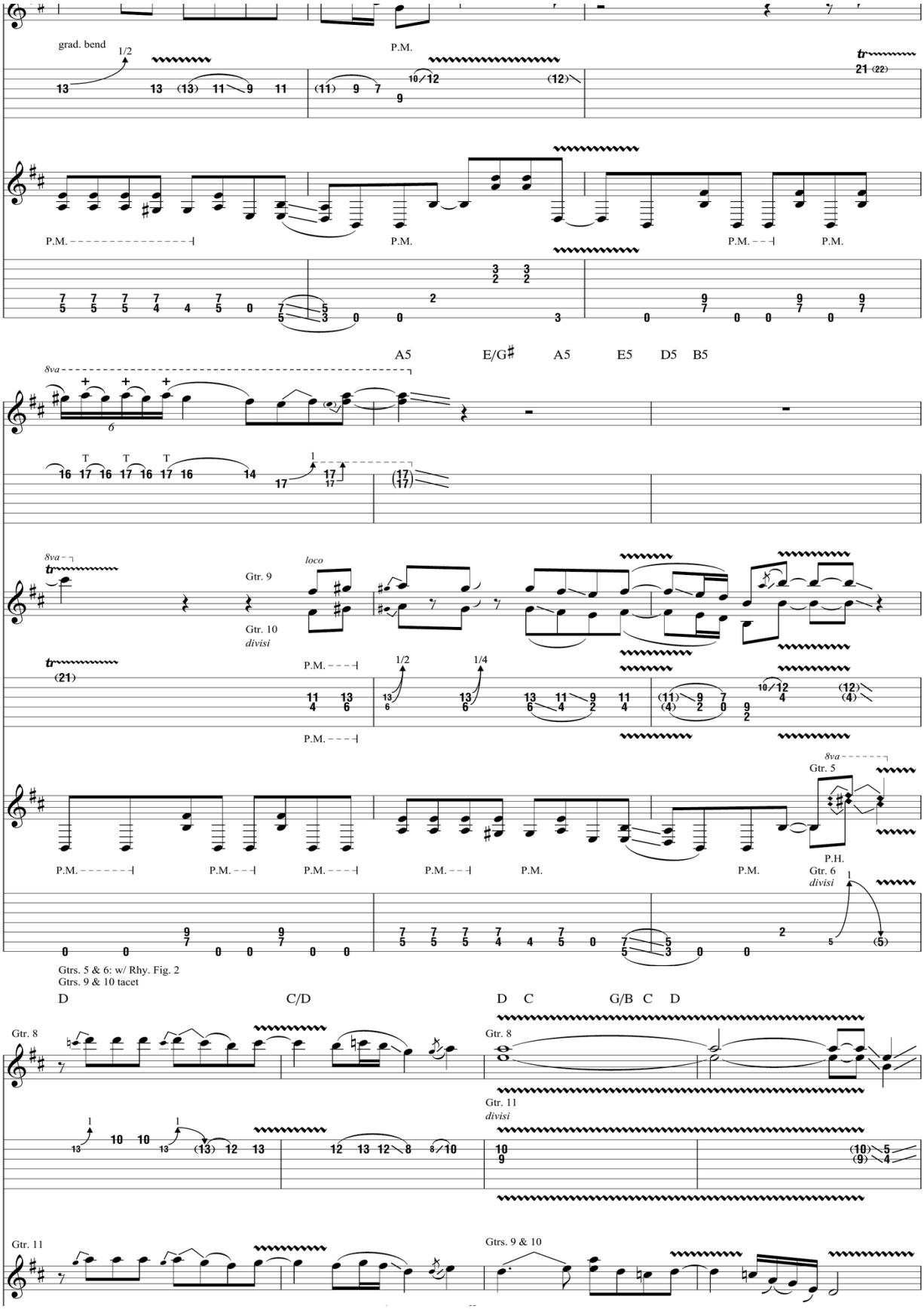
B

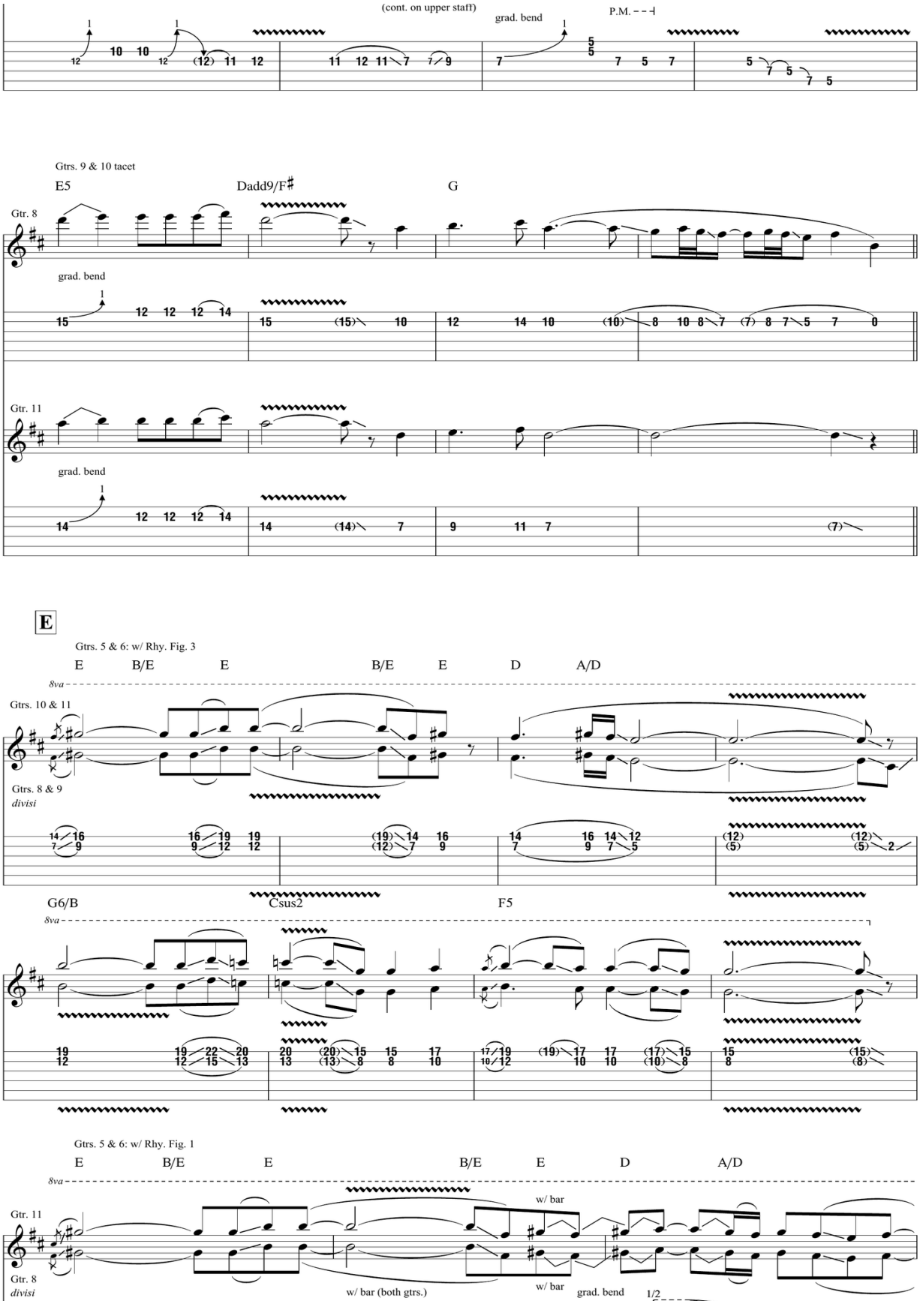

B
Gtr. 7 tacet
B5
A5
E/G♯
A5
E5
Gtr. 8 (dist.)
f
P.H. (8va)
w/ ambient delay
Gtrs. 9 & 10 (dist.)
f
w/ ambient delay
slight P.M.
grad. bend
1/2
Gtrs. 5 & 6
P.M.
D5
Bm7
B5
rake
grad. bend
1/2
1/2
Riff A
slight P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
1/4
A5
E/G♯
A5
E5
D5
B5
D
Gtr. 8

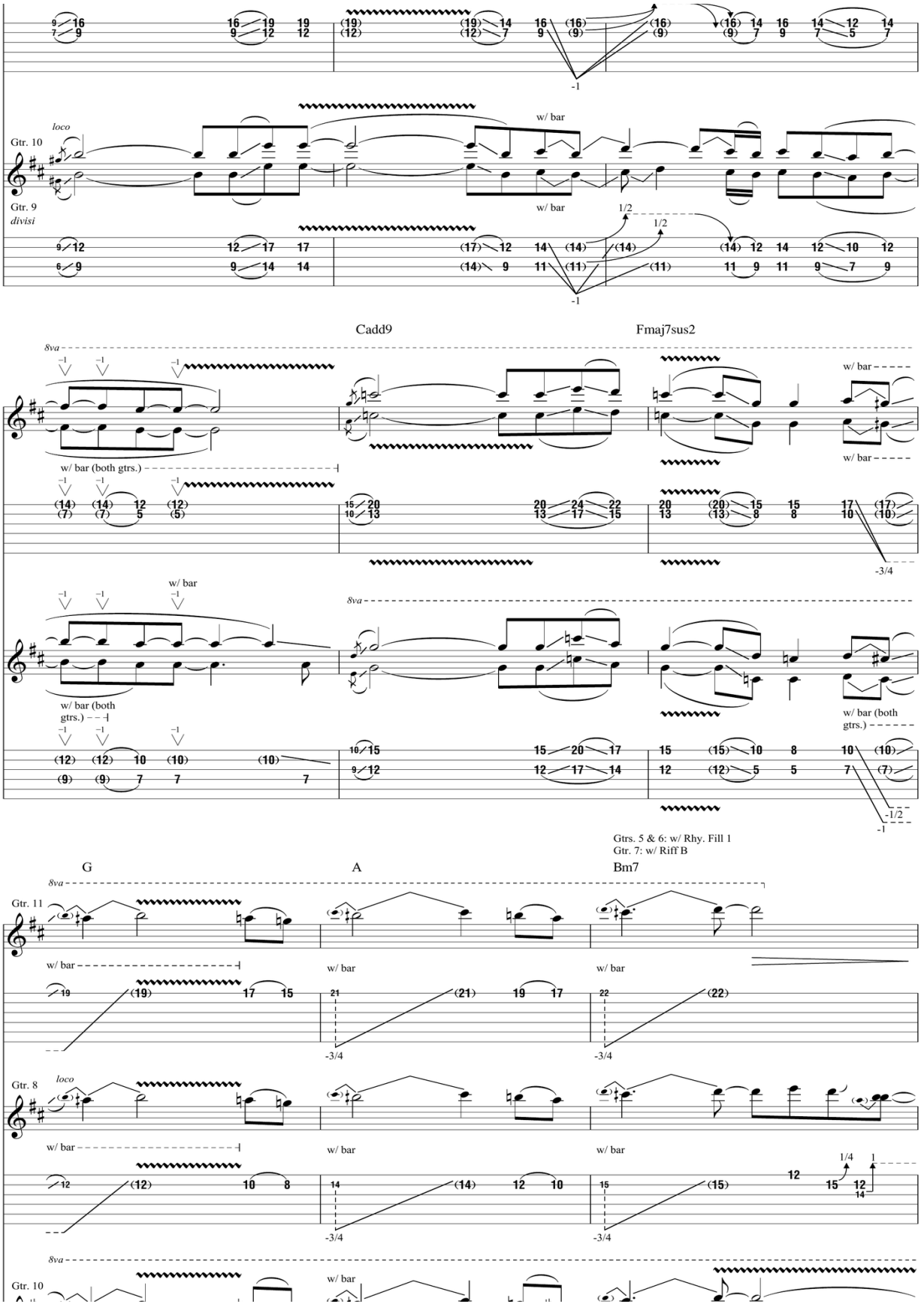

Gtr. 11
(dist.)
divisi
f
w/ ambient delay
End Riff A
grad. bend
1/2
Rhy. Fig. 2
P.M.
C/D
D
C
G/B
C
D
grad. bend
1
Gtrs. 9 & 10 tacet
E5
Dadd9/F♯
G
Gtr. 8
Gtr. 11
w/ bar (both gtrs.)
steady gliss.

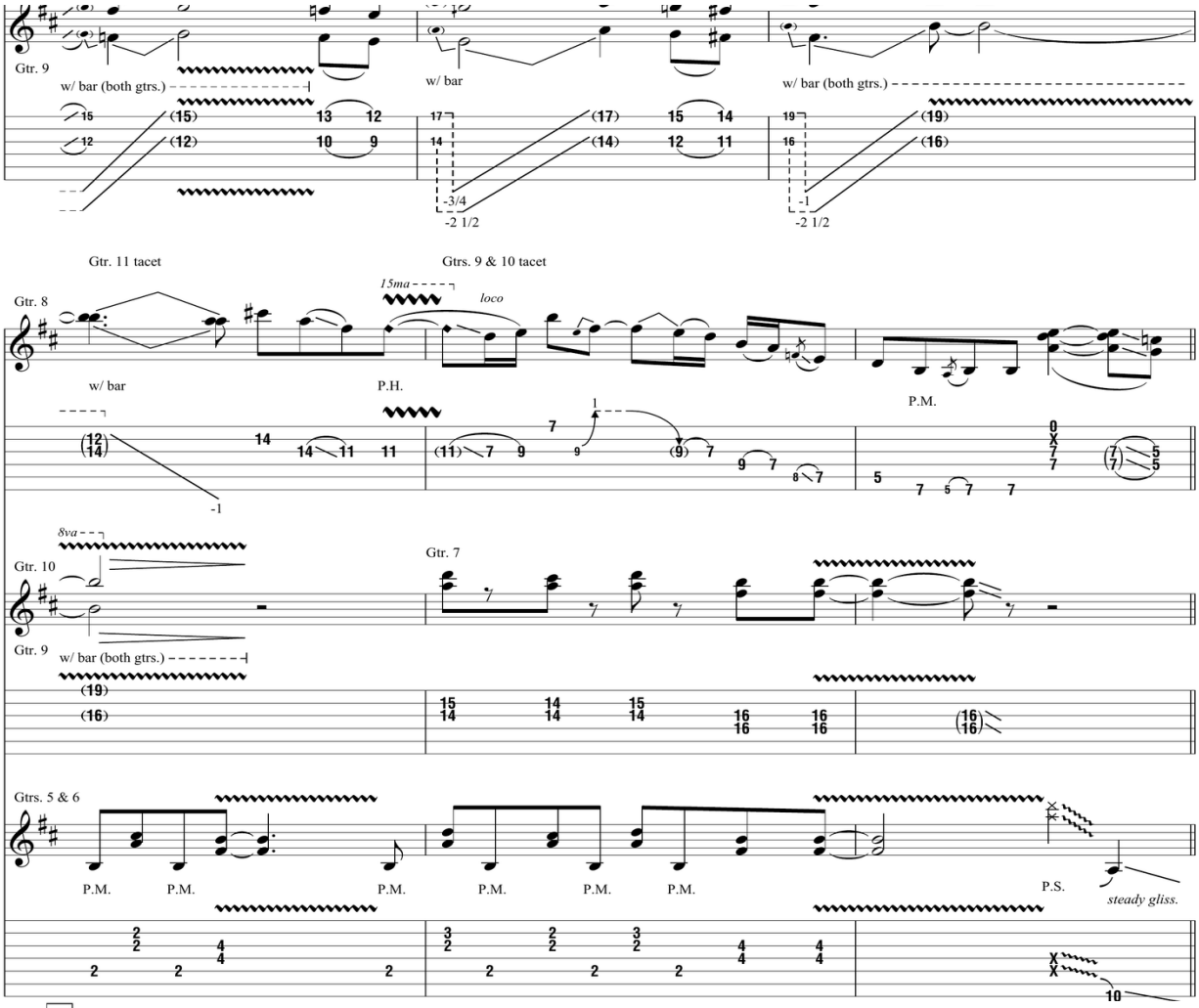

Gtrs. 5 & 6
End Rhy. Fig. 2
let ring
let ring
C
E
B/E
E
B/E
E
D
A/D
8va
Gtrs. 9 & 11
Gtrs. 8 & 10
divisi
Gtrs. 5 & 6
Rhy. Fig. 3
P.M.
let ring
G6/B
Csus2
F5
let ring
let ring
P.M.
Bm7
8va
Gtrs. 9 & 11
Gtrs. 8 & 10


Riff B
End Riff B
Gtr. 7
End Rhy. Fig. 3
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 5 & 6
P.M.
D
Gtrs. 7, 10 & 11 tacet
B5
Gtr. 10: w/ Riff A
8va
Gtr. 8
loco
rake
P.H.
Gtr. 9
P.H.
(8va)
A5
E/G♯
A5
E5
D5
Bm7
B5
15ma
Harm.


grad. bend
1/2
P.M.
tr
21 (22)
P.M.
A5
E/G♯
A5
E5
D5
B5
8va
Gtr. 9
Gtr. 10
divisi
loco
1/2
1/4
Gtr. 5
P.H.
Gtr. 6
divisi
Gtrs. 5 & 6: w/ Rhy. Fig. 2
Gtrs. 9 & 10 tacet
D
C/D
D
C
G/B
C
D
Gtr. 8
Gtr. 11
divisi
Gtrs. 9 & 10

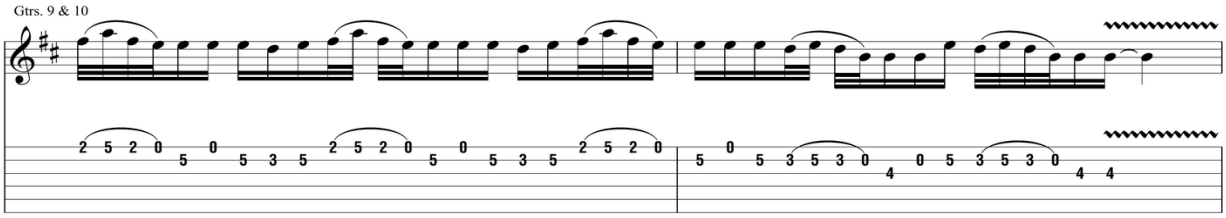

(cont. on upper staff)
grad. bend
P.M.
Gtrs. 9 & 10 tacet
E5
Dadd9/F♯
G
Gtr. 8
grad. bend
Gtr. 11
grad. bend
E
Gtrs. 5 & 6: w/ Rhy. Fig. 3
E B/E E B/E E D A/D
8va
Gtrs. 10 & 11
Gtrs. 8 & 9
divisi
G6/B
Csus2
F5
8va
Gtrs. 5 & 6: w/ Rhy. Fig. 1
E B/E E B/E E D A/D
8va
Gtr. 11
Gtr. 8
divisi
w/ bar
w/ bar (both gtrs.)
w/ bar
grad. bend
1/2


loco
Gtr. 10
Gtr. 9
divisi
w/ bar
1/2
-1
Cadd9
Fmaj7sus2
8va
w/ bar (both gtrs.)
-3/4
-1/2
Gtrs. 5 & 6: w/ Rhy. Fill 1
Gtr. 7: w/ Riff B
G
A
Bm7
Gtr. 11
Gtr. 8
1/4


Gtr. 9
w/ bar (both gtrs.)
w/ bar
w/ bar (both gtrs.)
-3/4
-2 1/2
-1
-2 1/2
Gtr. 11 tacet
Gtrs. 9 & 10 tacet
Gtr. 8
15ma
loco
w/ bar
P.H.
P.M.
-1
8va
Gtr. 10
Gtr. 7
Gtr. 9
w/ bar (both gtrs.)
Gtrs. 5 & 6
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.S.
steady gliss.
F
Gtrs. 7 & 8 tacet
Bm9
Gtrs. 5 & 6
P.M.
steady gliss.
N.C.
P.H. (8va)
P.M.
P.M.
semi-P.H.
P.M.
semi-P.H.

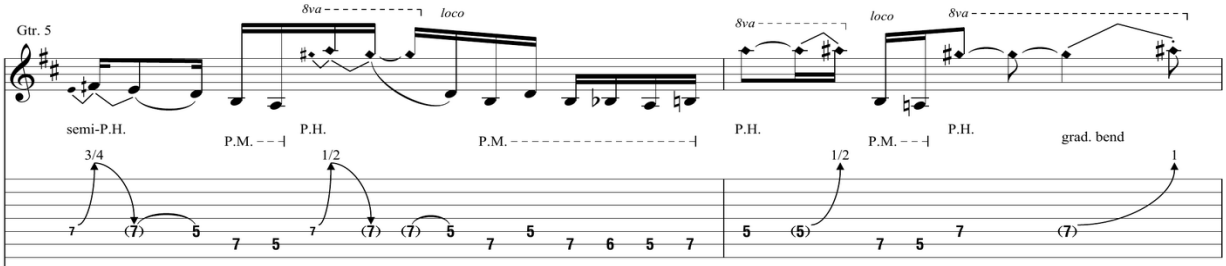
Gtrs. 5 & 6 tacet

Gtrs. 9 & 10

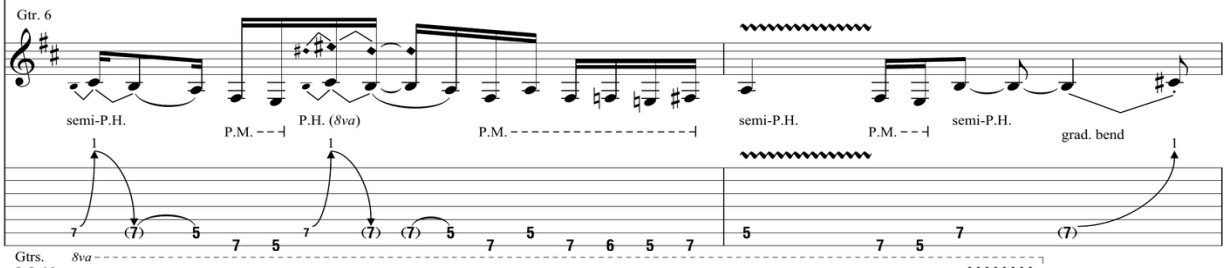


Gtrs. 9 & 10 tacet

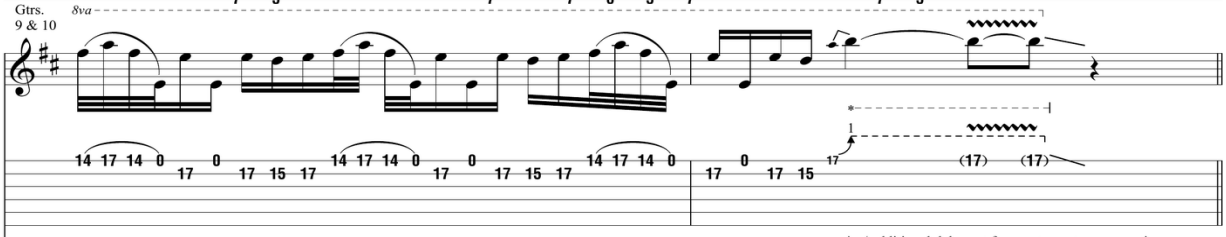
Gtr. 5



Gtr. 6

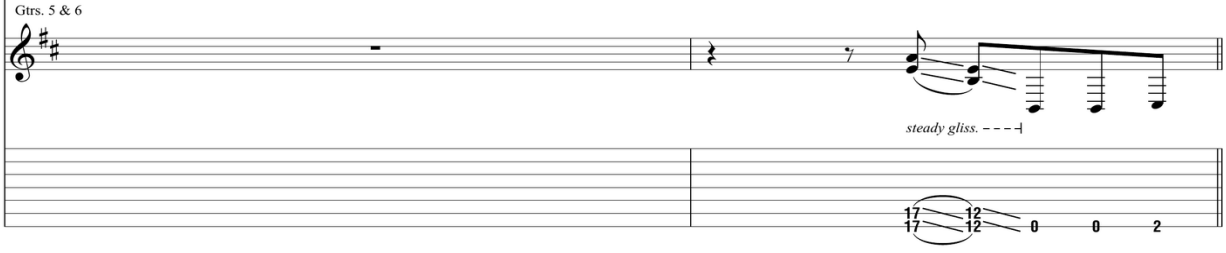


Gtrs. 9 & 10



*w/ additional delay set for quarter-note regeneration.

Gtrs. 5 & 6



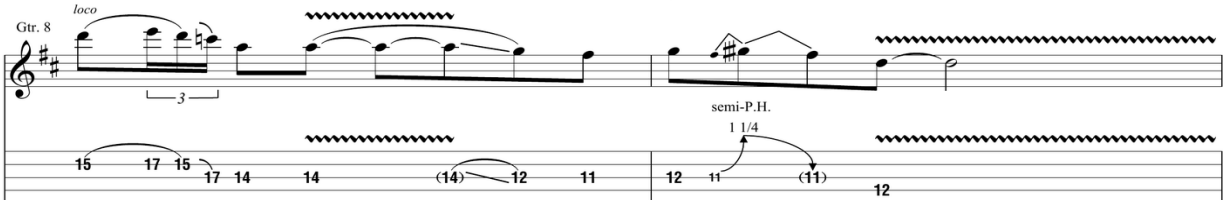
G

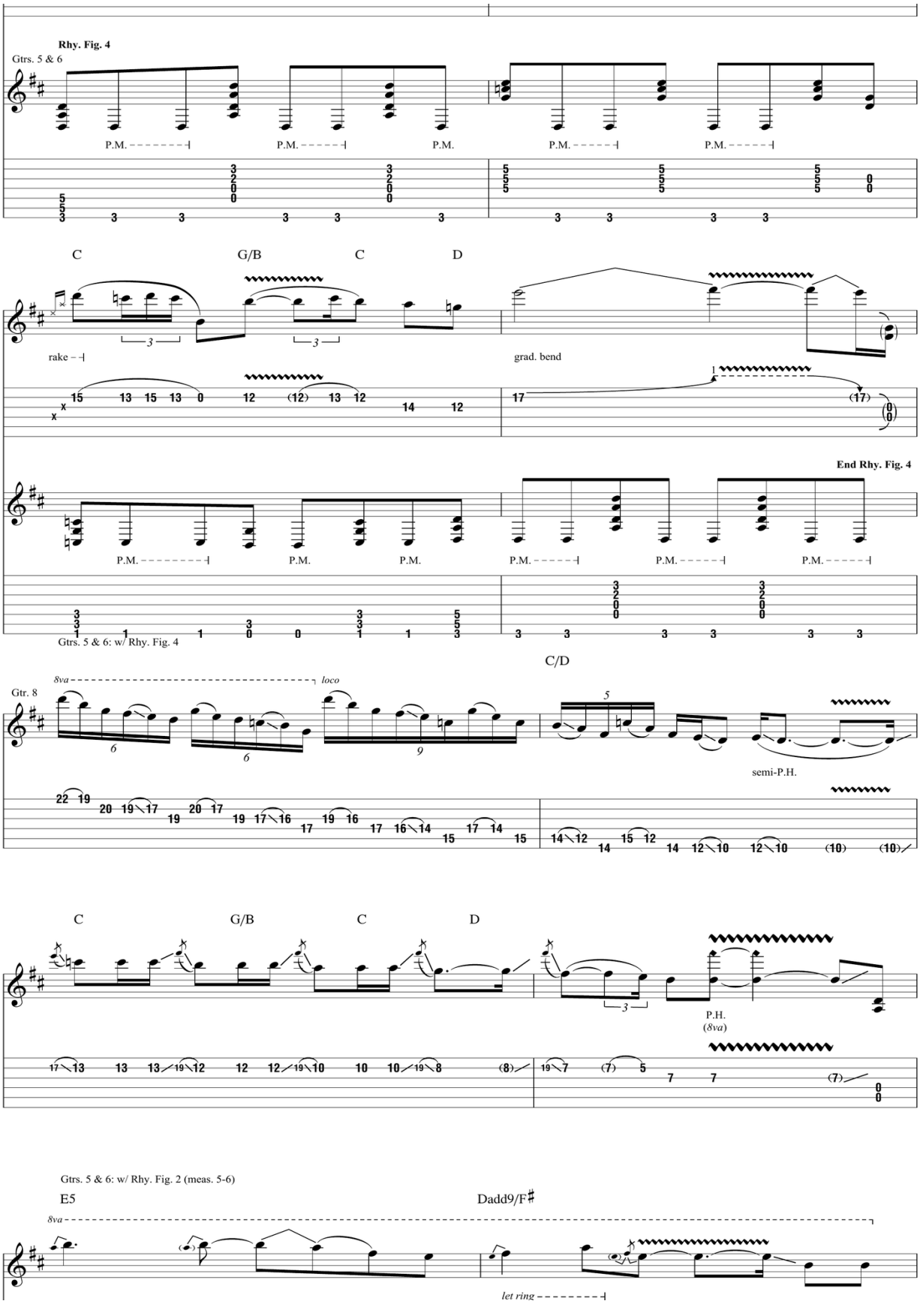
Gtrs. 9 & 10 tacet

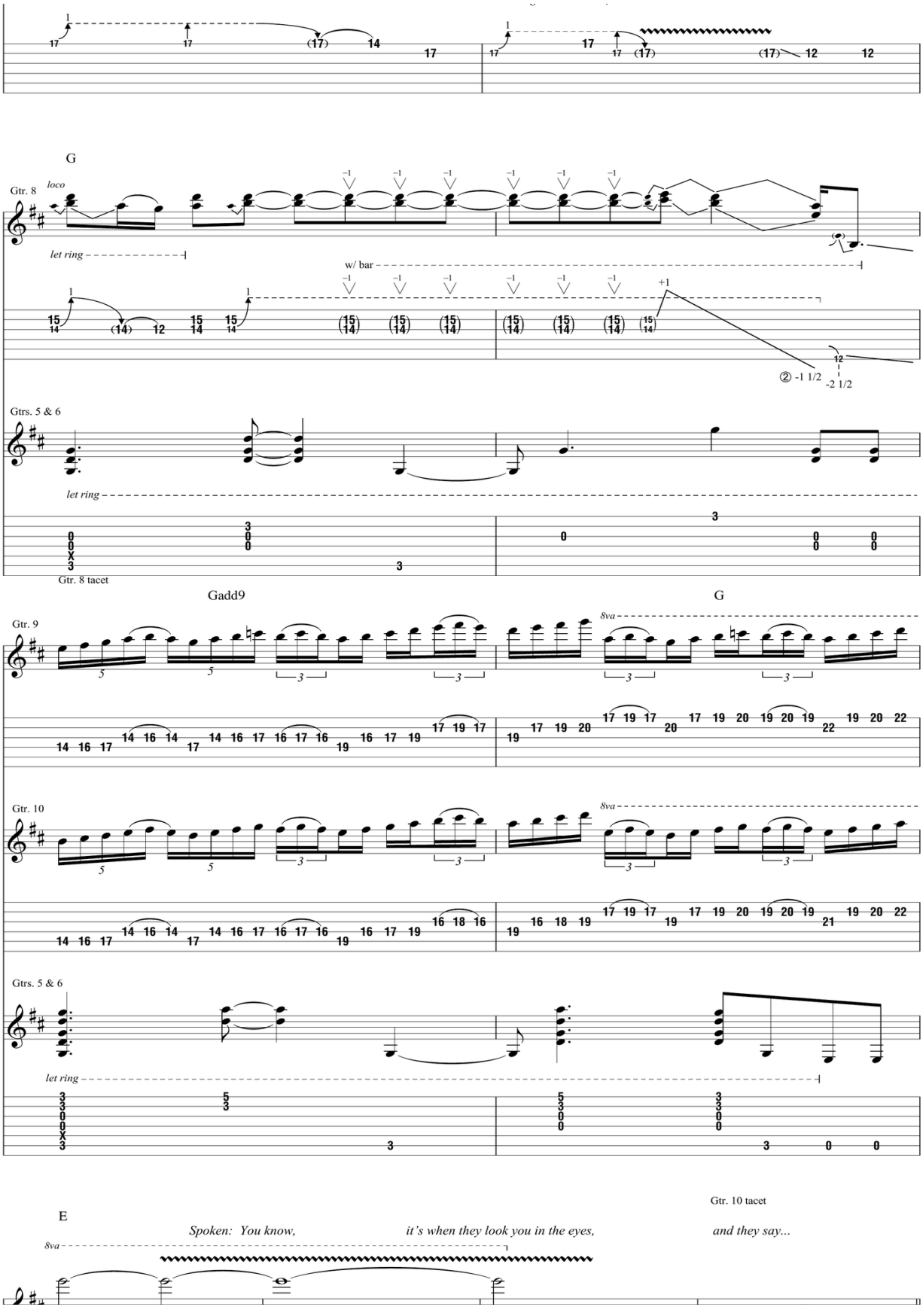
D

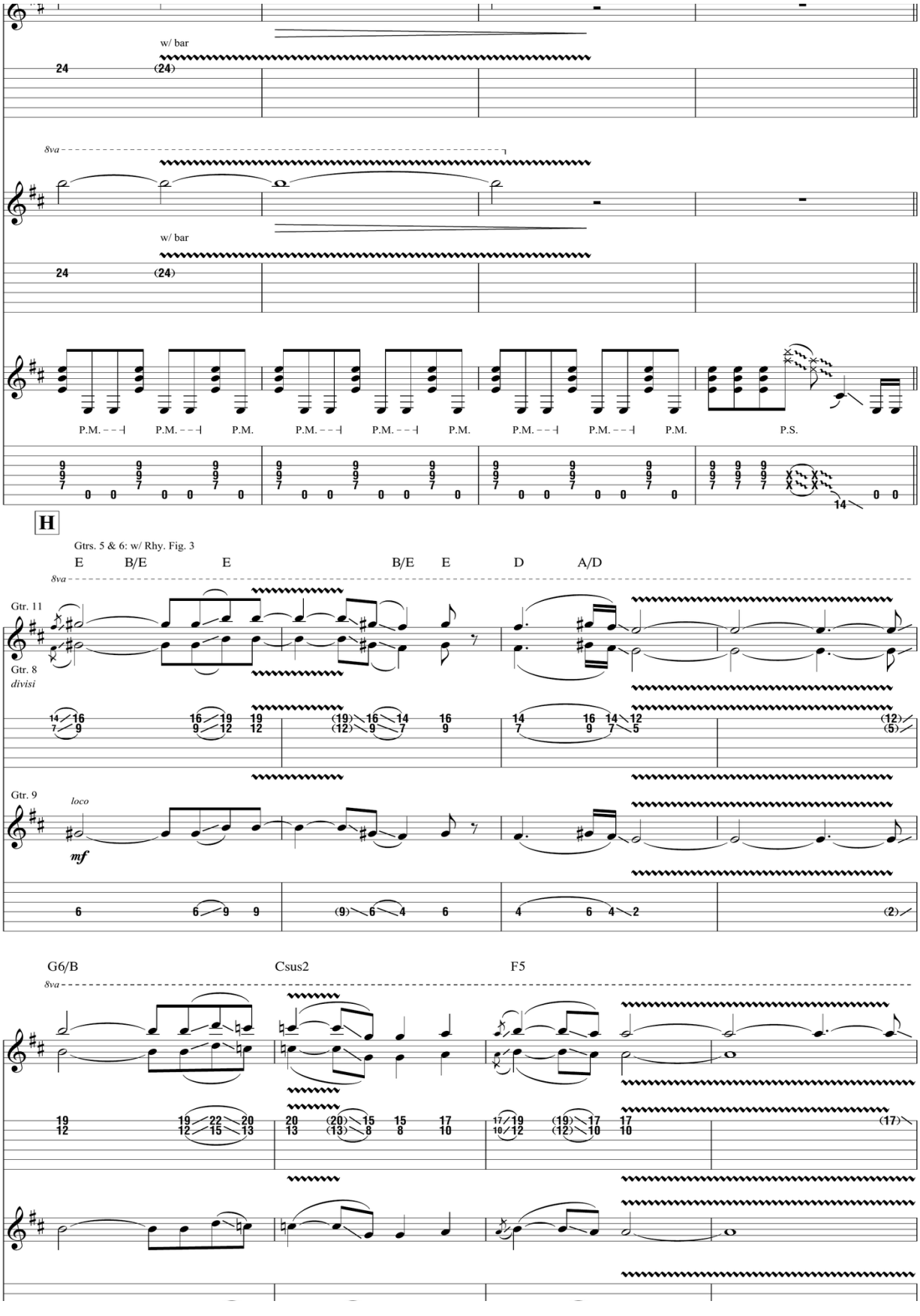
C/D

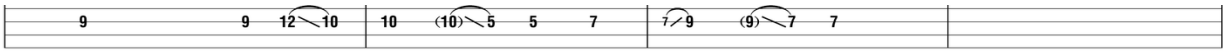
Gtr. 8




Rhy. Fig. 4
Gtrs. 5 & 6
P.M.
C
G/B
C
D
rake
grad. bend
End Rhy. Fig. 4
Gtrs. 5 & 6: w/ Rhy. Fig. 4
C/D
8va
loco
Gtr. 8
semi-P.H.
P.H.
(8va)
Gtrs. 5 & 6: w/ Rhy. Fig. 2 (meas. 5-6)
E5
Dadd9/F♯
let ring

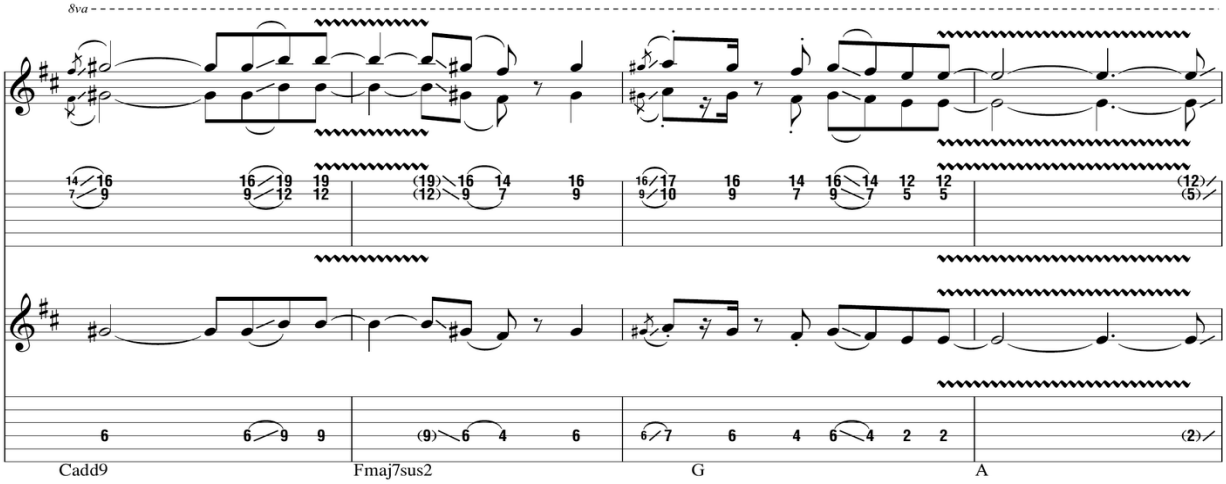

G
Gtr. 8
loco
let ring
w/ bar
② -1 1/2
-2 1/2
Gtrs. 5 & 6
let ring
Gtr. 8 tacet
Gadd9
G
Gtr. 9
8va
Gtr. 10
8va
Gtrs. 5 & 6
let ring
Gtr. 10 tacet
E
Spoken: You know,
it's when they look you in the eyes,
and they say...
8va


w/ bar
24
(24)
8va
w/ bar
24
(24)
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.S.
H
Gtrs. 5 & 6: w/ Rhy. Fig. 3
E
B/E
E
B/E
E
D
A/D
8va
Gtr. 11
Gtr. 8
divisi
Gtr. 9
loco
mf
G6/B
Csus2
F5
8va

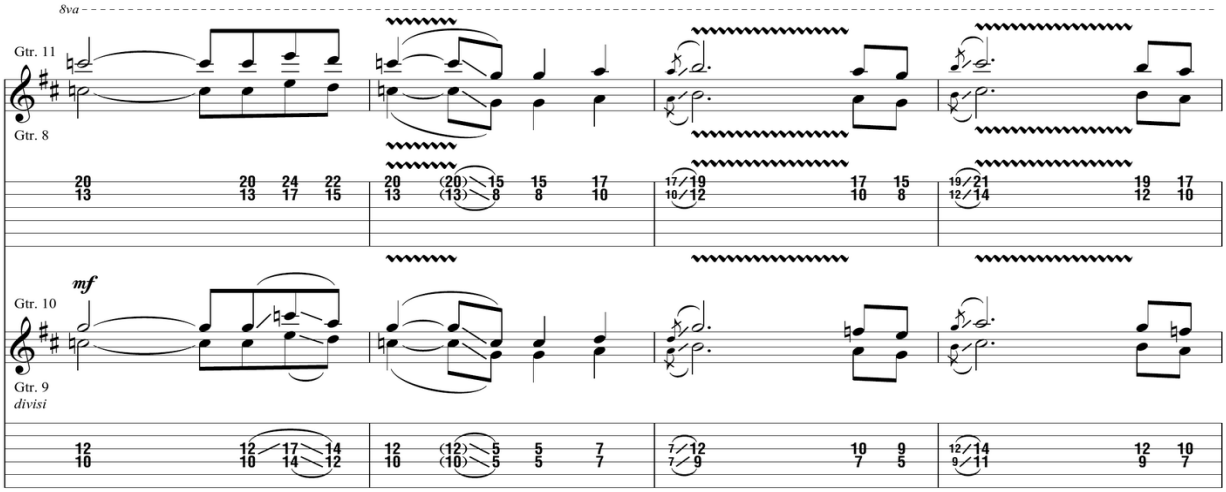


Gtrs. 5 & 6: w/ Rhy. Fig. 1

E B/E E B/E E D A/D

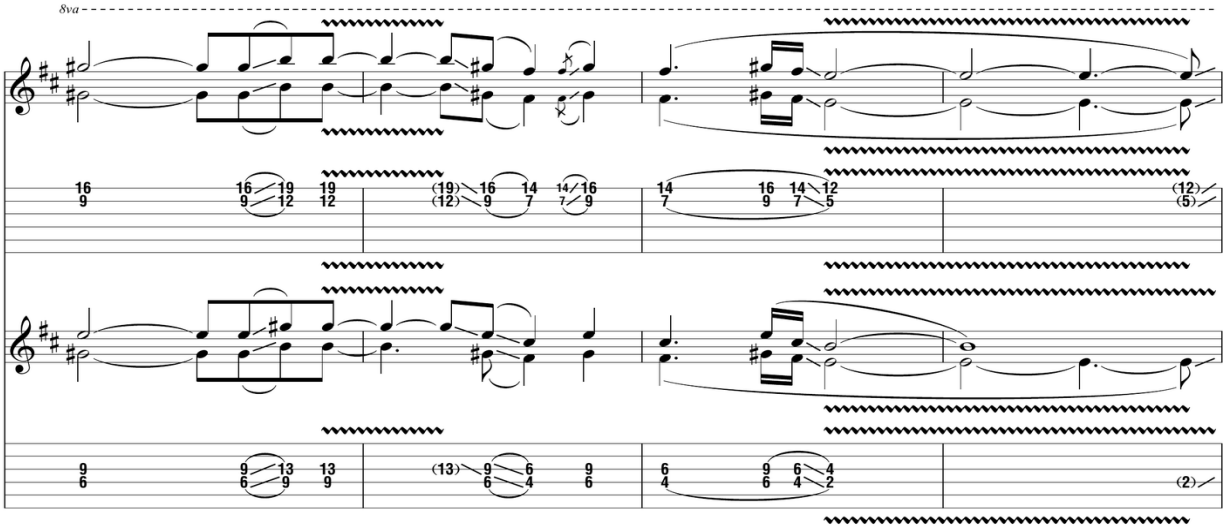


Cadd9 Fmaj7sus2 G A

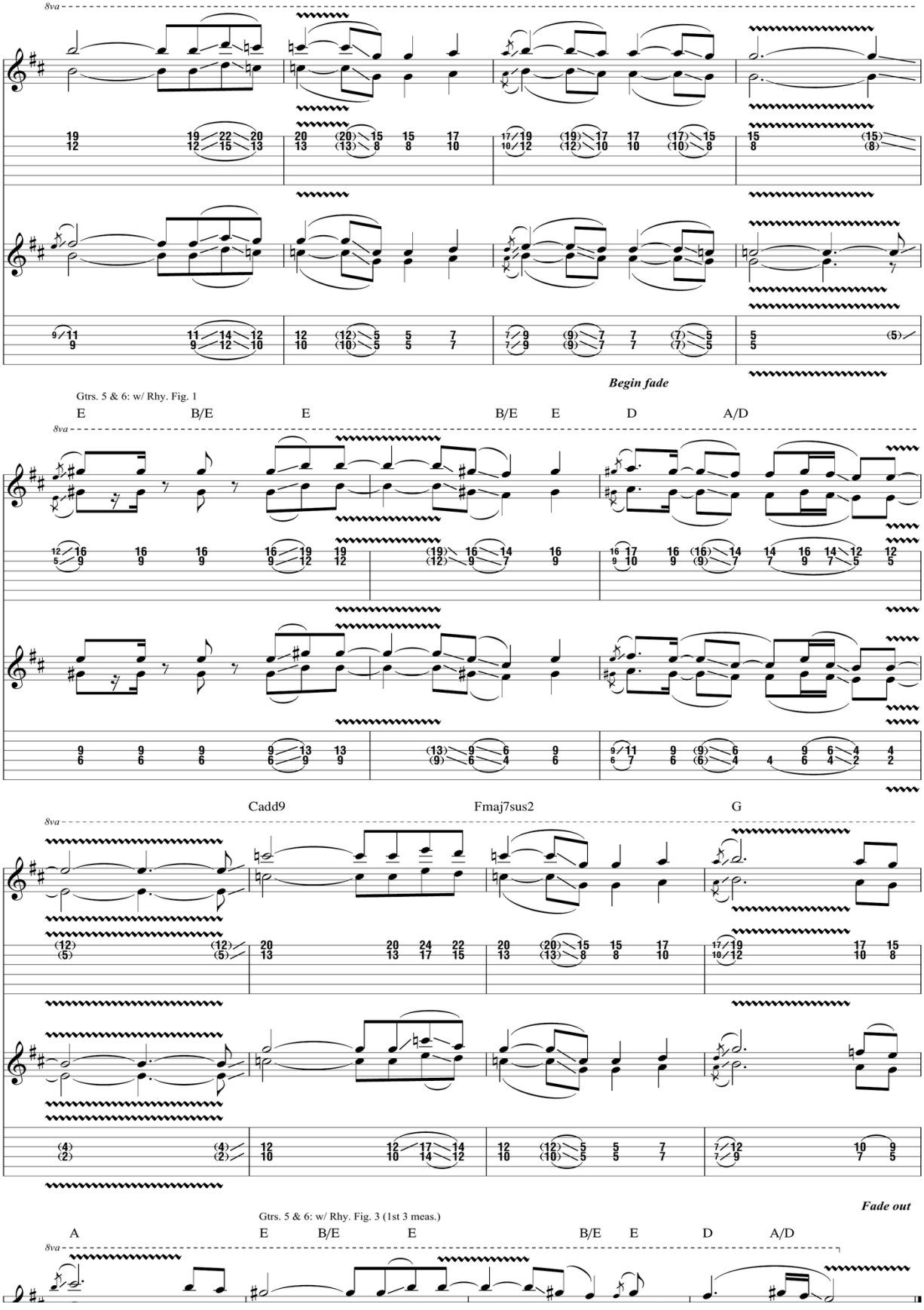


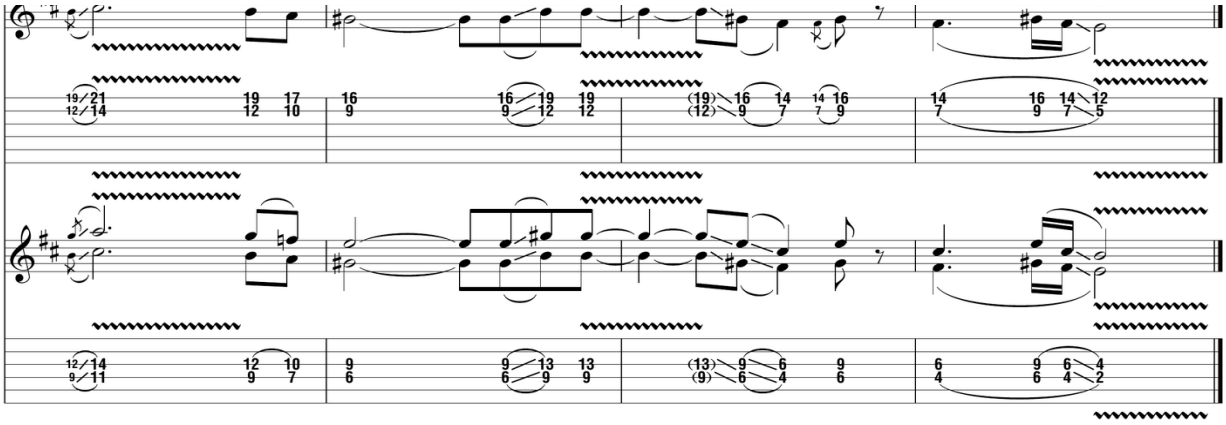
Gtrs. 5 & 6: w/ Rhy. Fig. 3

E B/E E B/E E D A/D



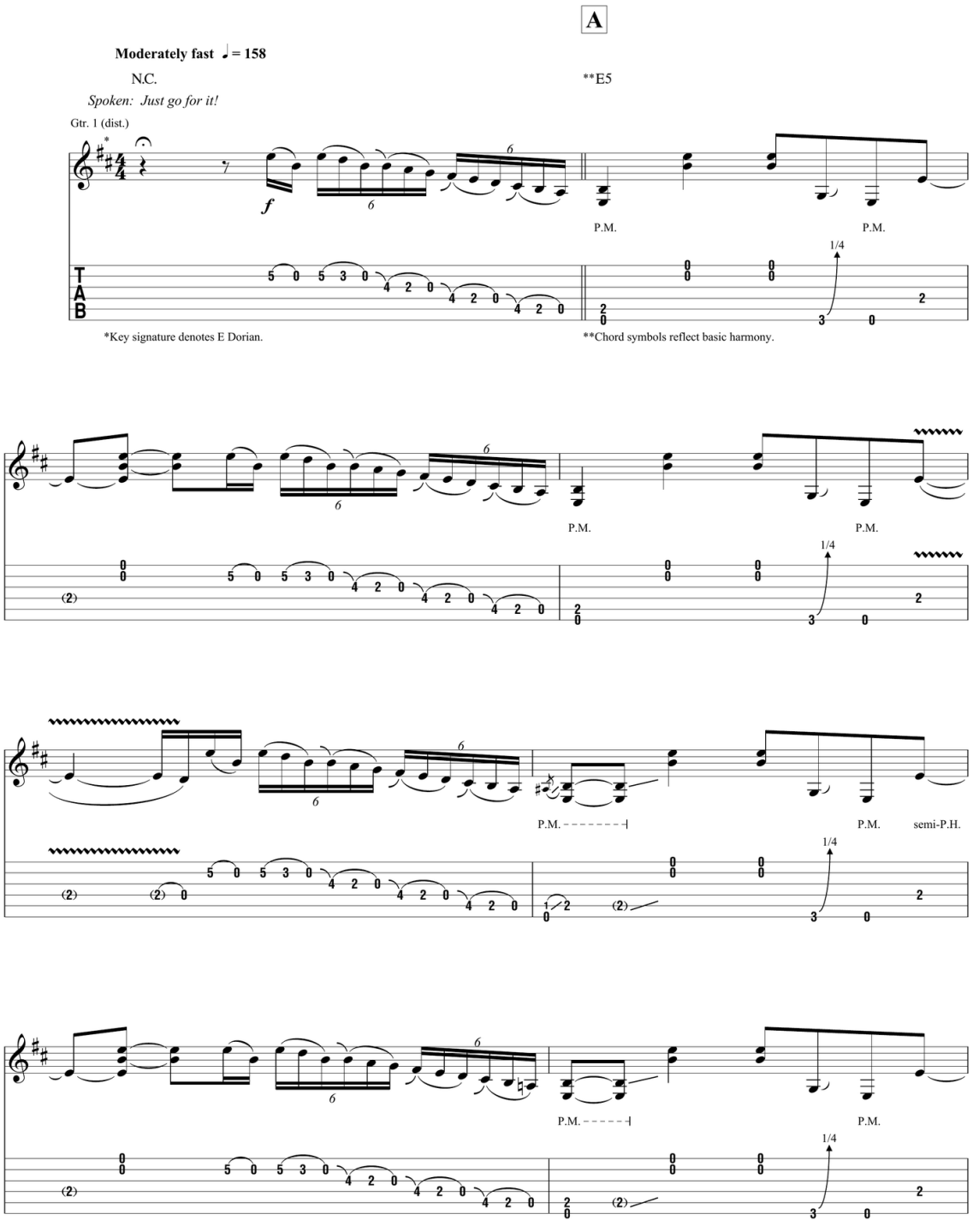
G6/B Csus2 F5


8va
Begin fade
Gtrs. 5 & 6: w/ Rhy. Fig. 1
E
B/E
E
B/E
E
D
A/D
8va
Cadd9
Fmaj7sus2
G
8va
Fade out
Gtrs. 5 & 6: w/ Rhy. Fig. 3 (1st 3 meas.)
A
E
B/E
E
B/E
E
D
A/D
8va



JIBBOOM

By Steve Vai



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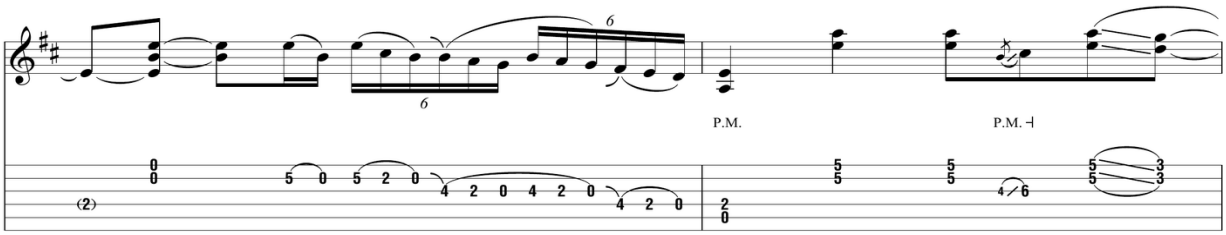
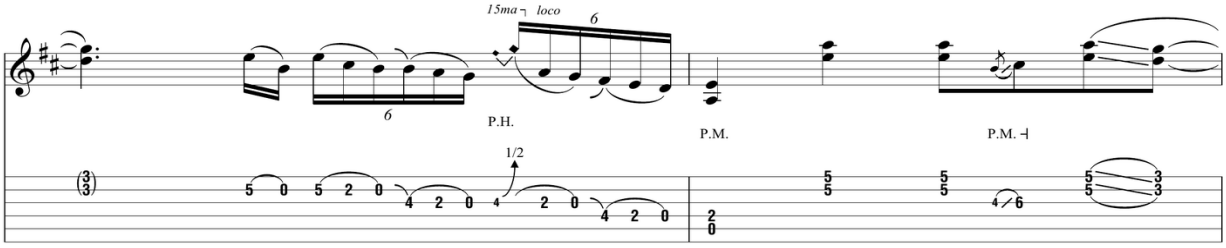
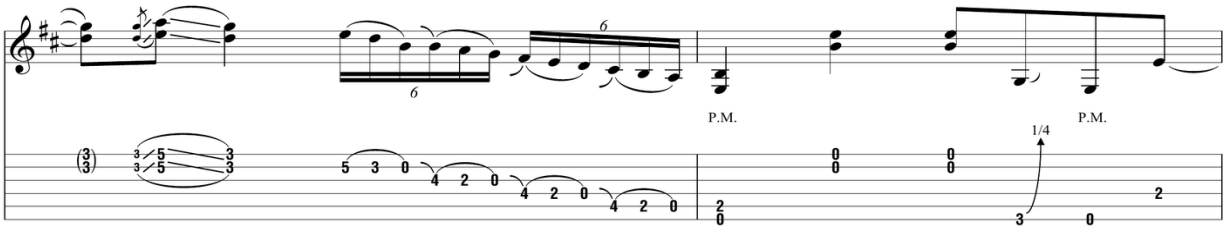
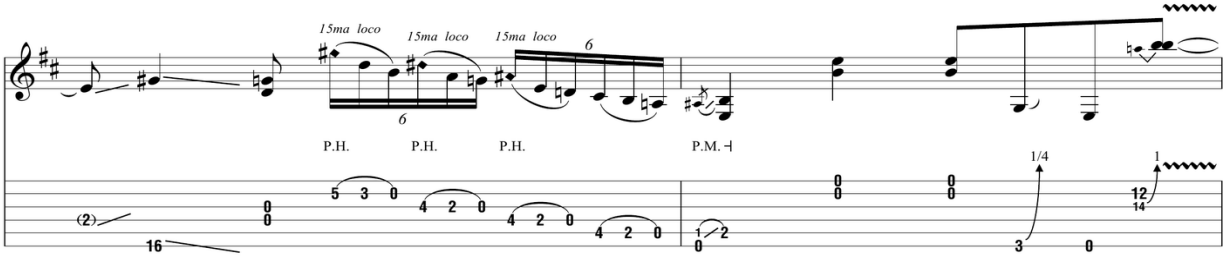

P.M.
P.M.

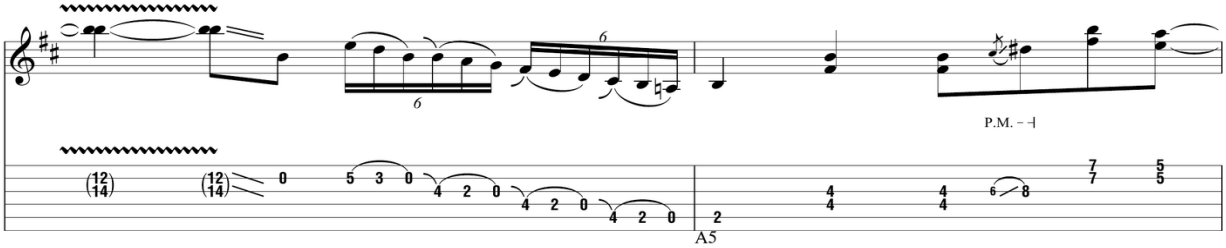

15ma loco
P.H.
P.M.
P.M.
1/2

E5

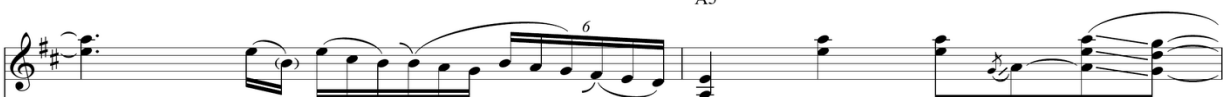

P.M.
P.M.
1/4

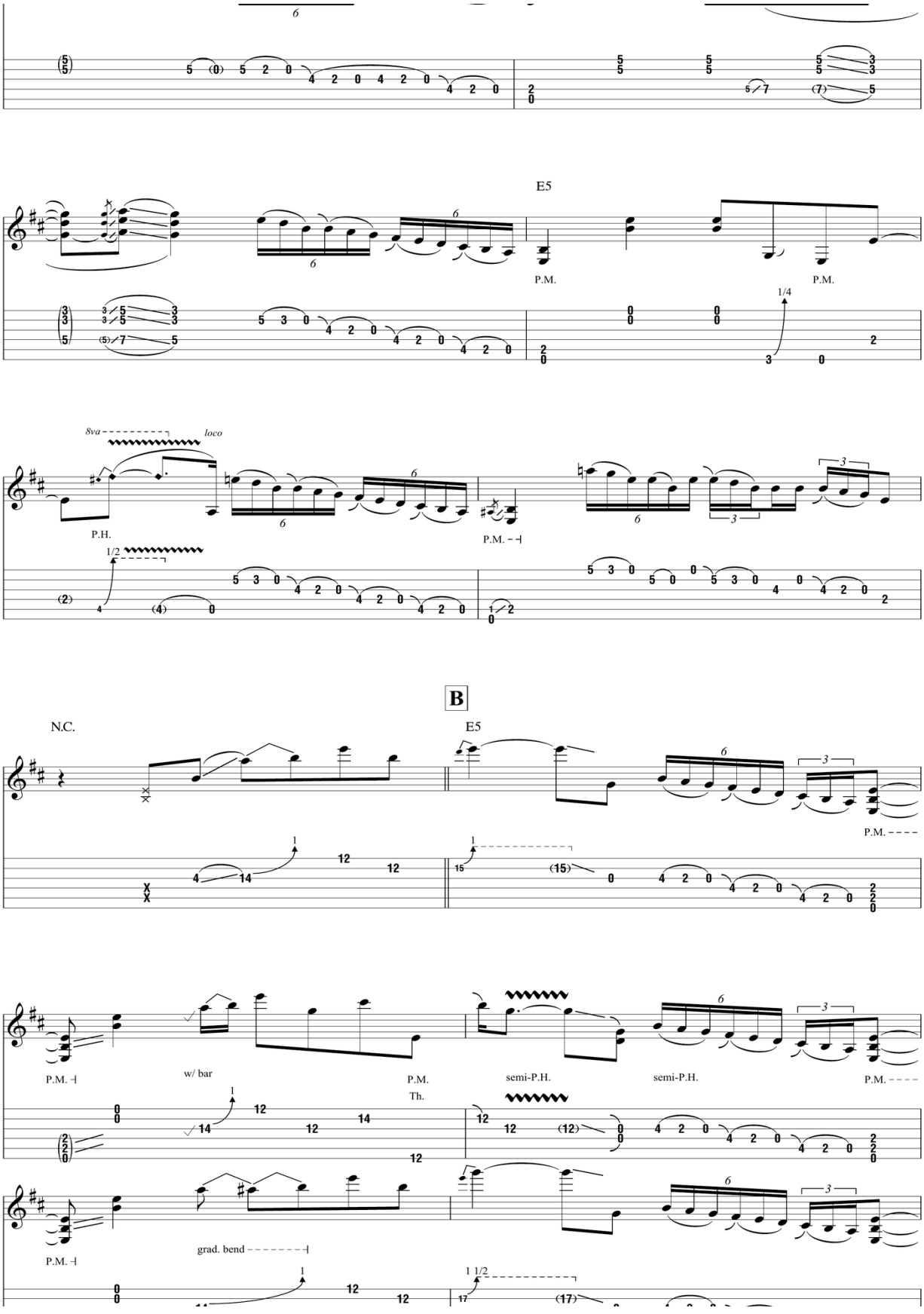

15ma loco
15ma loco
15ma loco
P.H.
P.H.
P.H.
P.M.
1/4

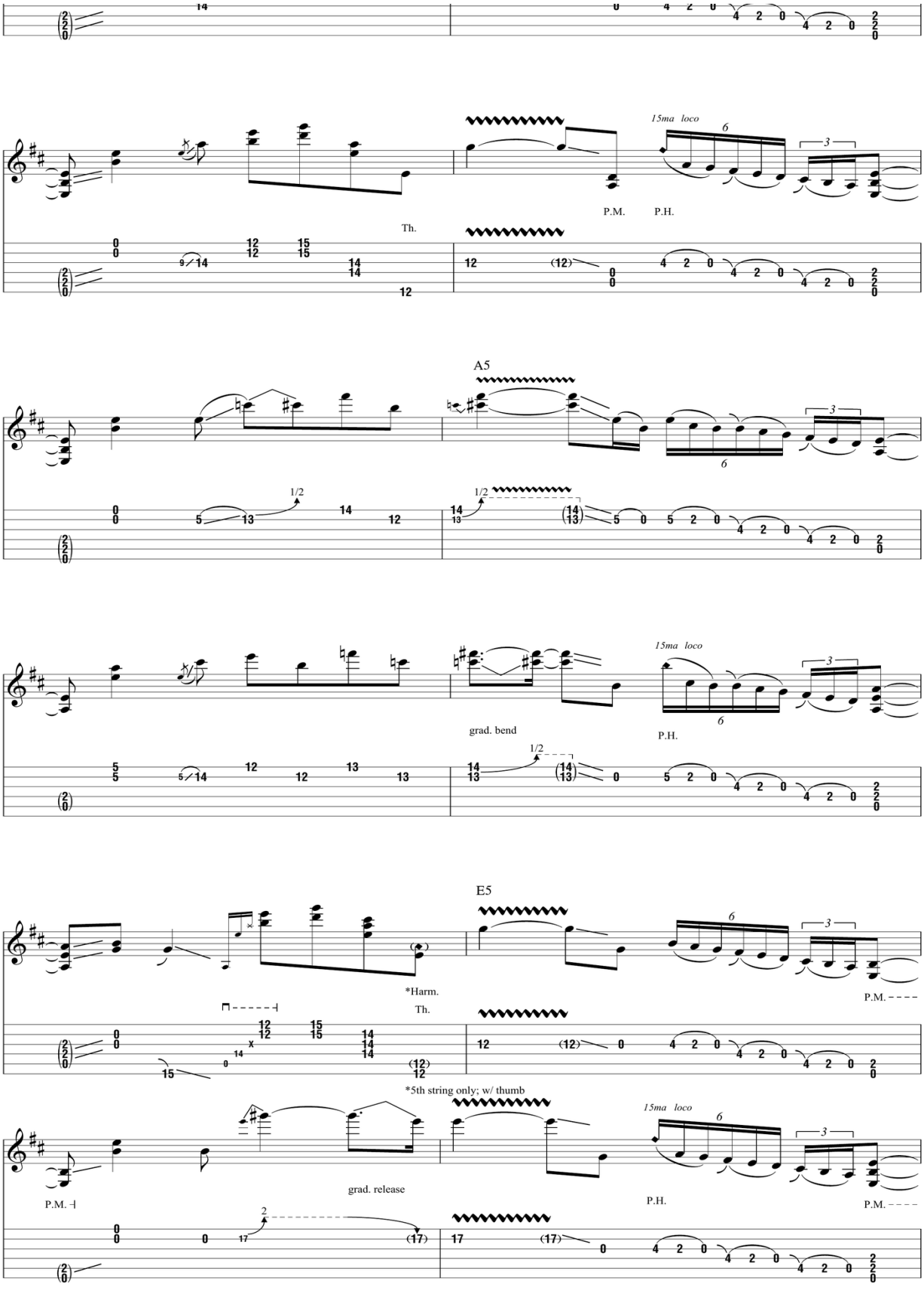
B5

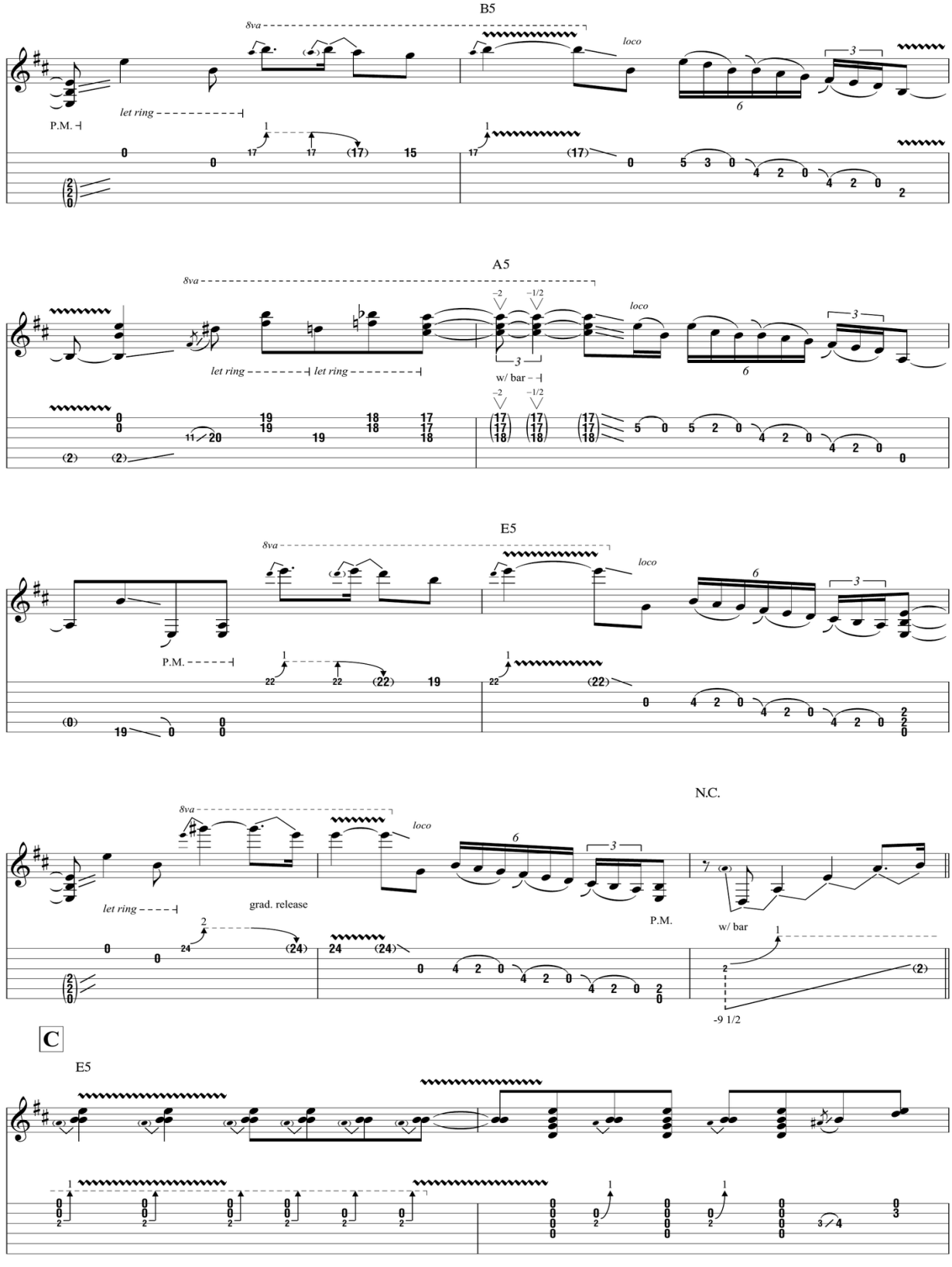

P.M.

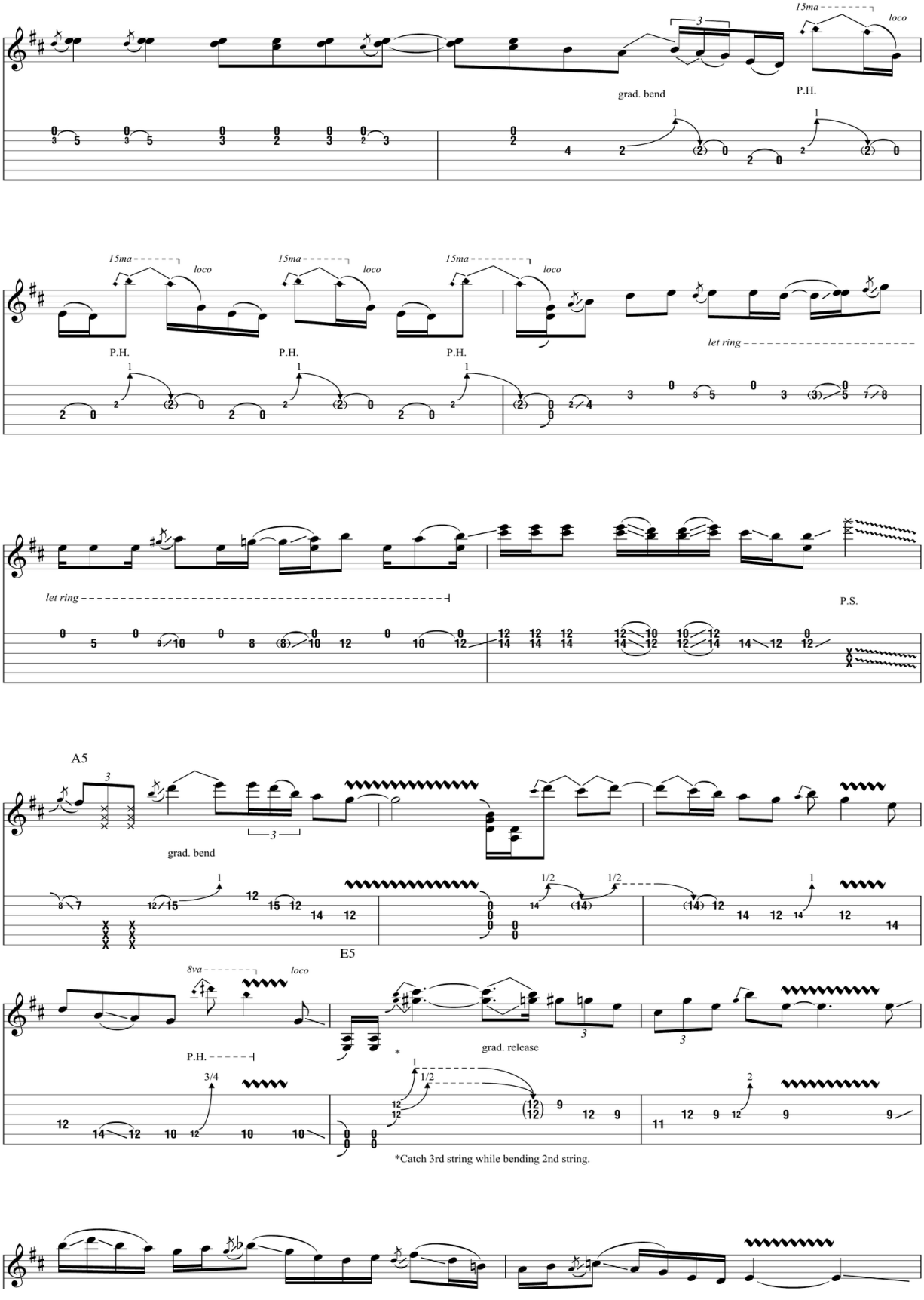
A5

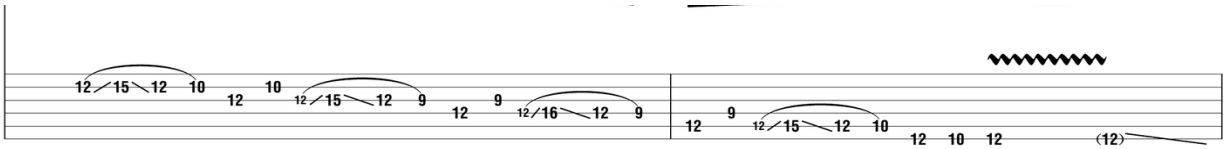



E5
P.M.
P.M.
1/4
8va
loco
P.H.
P.M.
B
N.C.
E5
P.M.
P.M.
w/ bar
P.M.
Th.
semi-P.H.
semi-P.H.
P.M.
P.M.
grad. bend

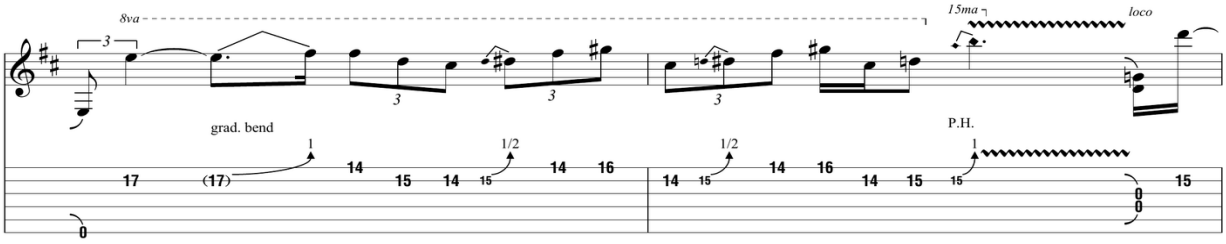

15ma loco
P.M.
P.H.
Th.
A5
1/2
grad. bend
E5
*Harm.
*5th string only; w/ thumb
grad. release


B5
8va
loco
let ring
P.M.
A5
8va
loco
let ring
let ring
w/ bar
E5
8va
loco
P.M.
N.C.
8va
loco
let ring
grad. release
P.M.
w/ bar
-9 1/2
C
E5

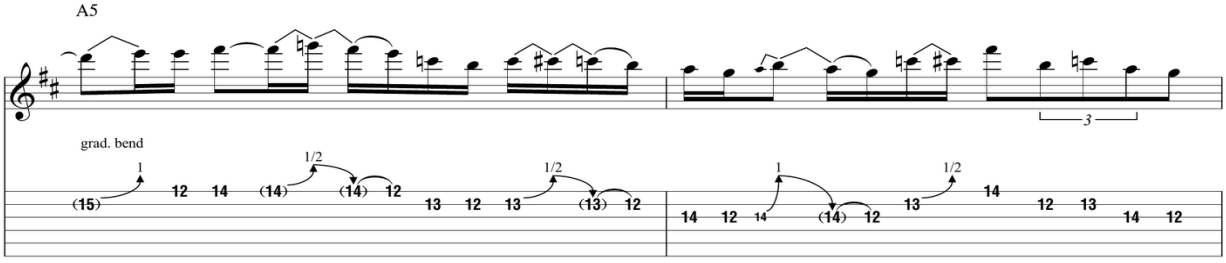

15ma
loco
grad. bend
P.H.
let ring
P.S.
A5
E5
8va
grad. release
*Catch 3rd string while bending 2nd string.



B5

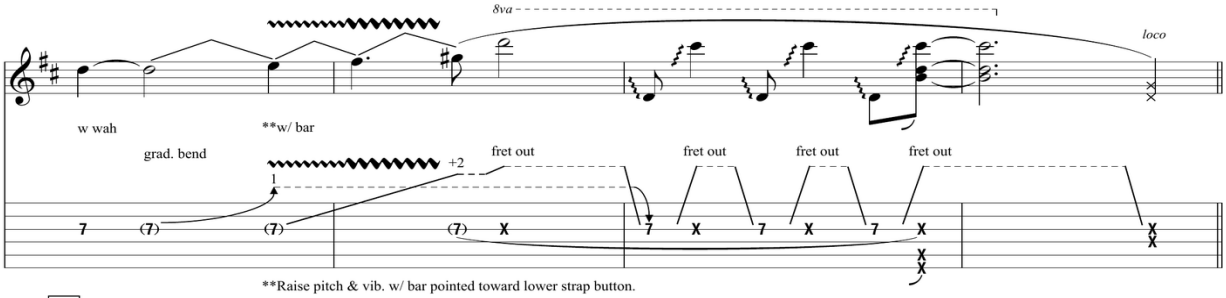


A5



E5

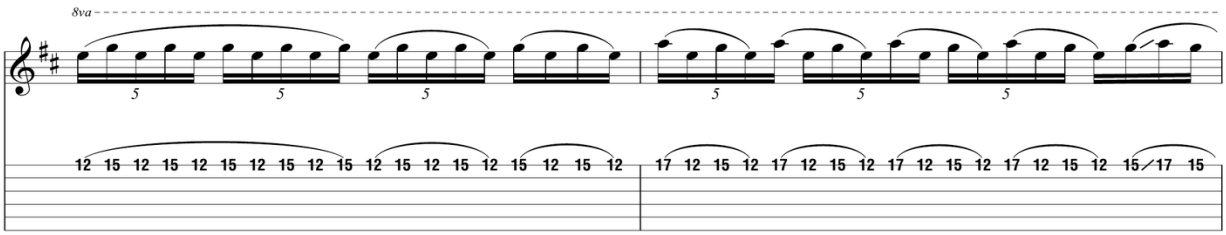
N.C.

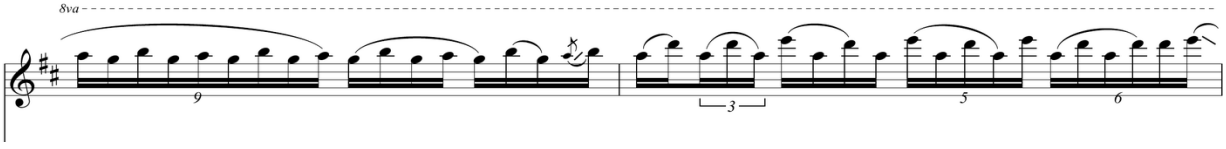


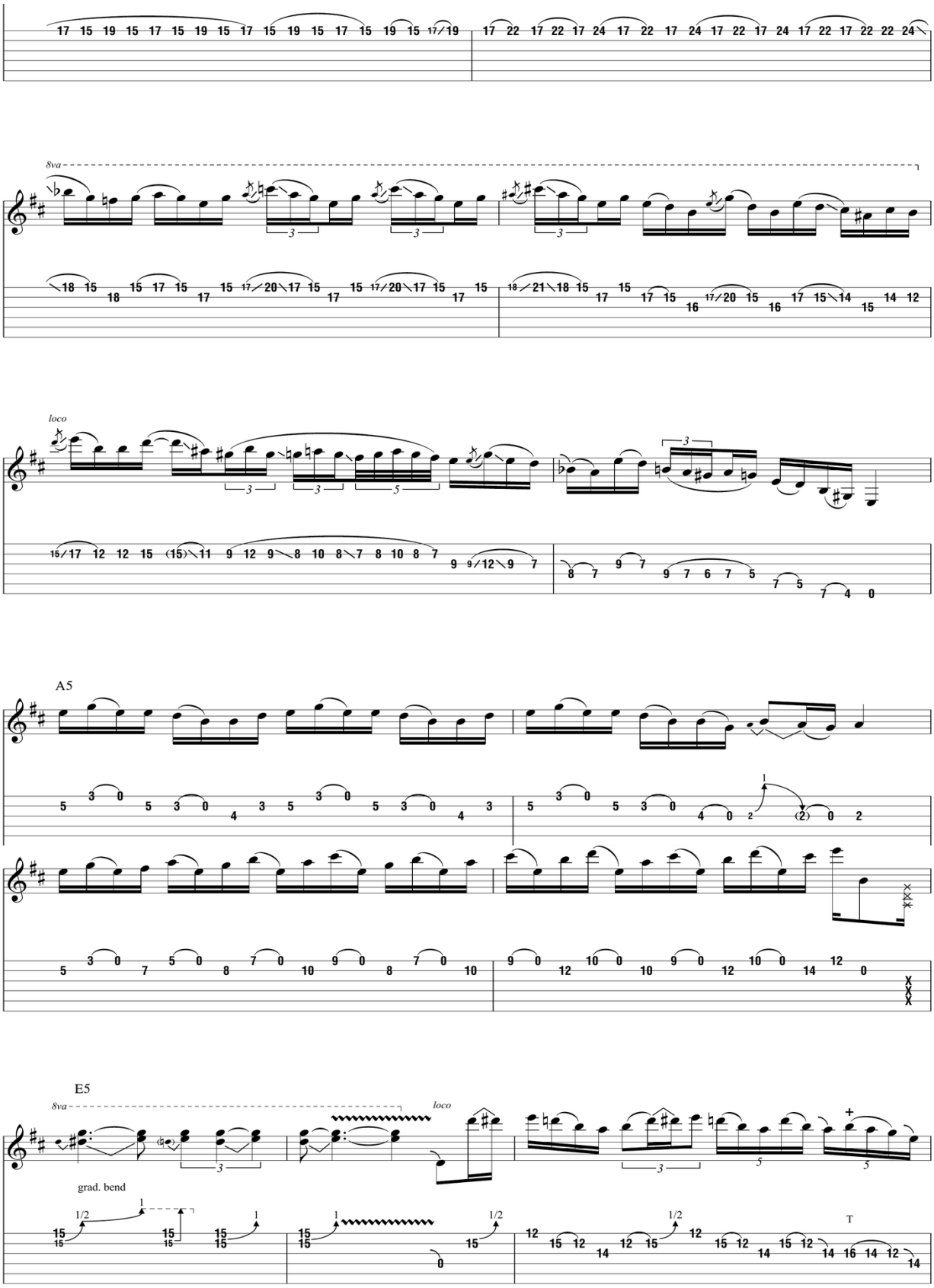
**Raise pitch & vib. w/ bar pointed toward lower strap button.

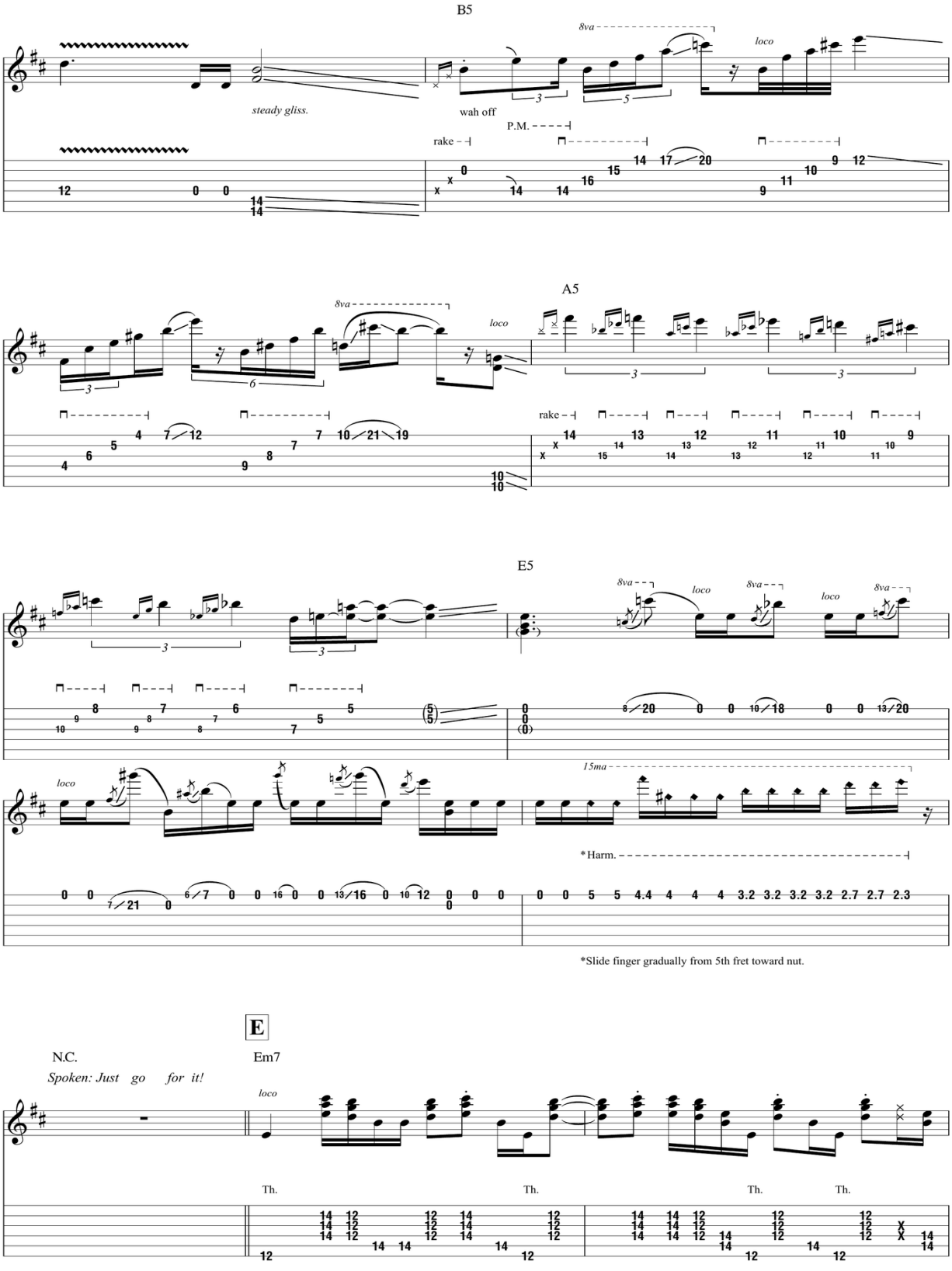
D

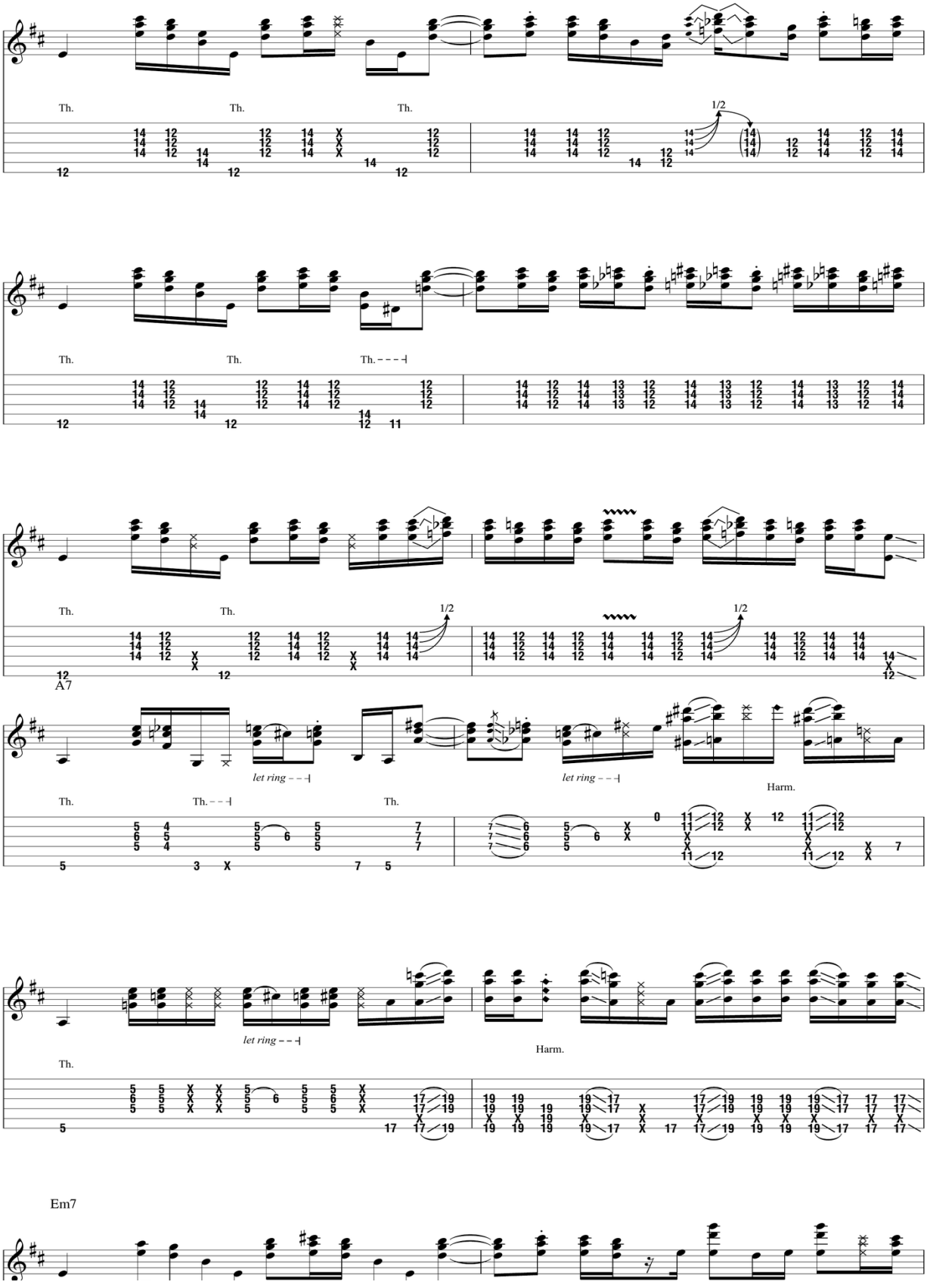
E5

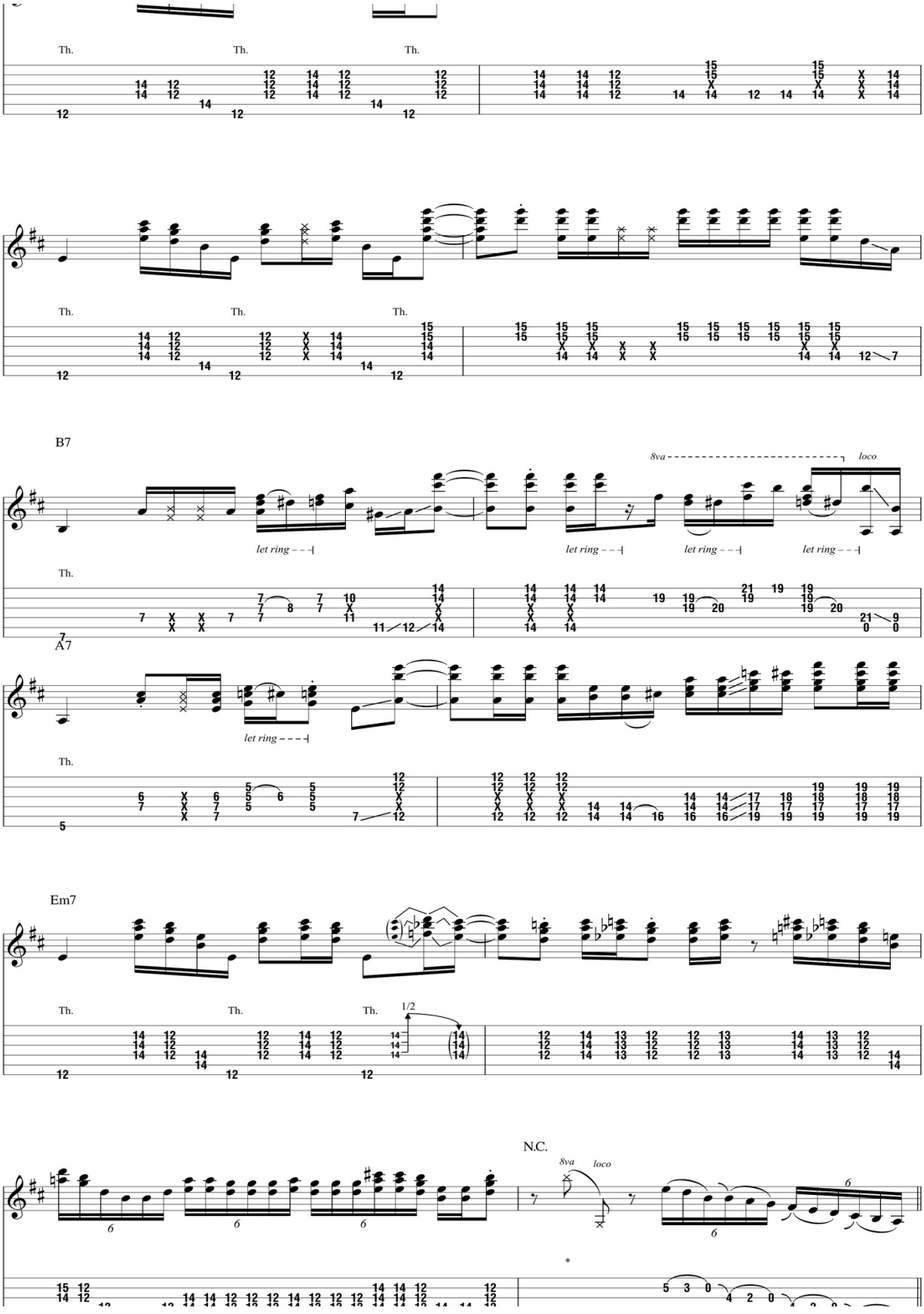





8va
loco
A5
E5
8va
loco
grad. bend


B5
8va
loco
steady gliss.
wah off
P.M.
rake
A5
8va
loco
rake
E5
8va
loco
8va
loco
8va
loco
15ma
*Harm.
*Slide finger gradually from 5th fret toward nut.
E
N.C.
Em7
Spoken: Just go for it!
loco
Th.
Th.
Th.
Th.


Th.
Th.
Th.
1/2
Th.
Th.
Th. - - - -|
Th.
Th.
1/2
1/2
A7
let ring - - -|
Th.
Th. - - -|
Th.
let ring - - -|
Harm.
let ring - - -|
Th.
Harm.
Em7


Th.
Th.
Th.
B7
8va
loco
let ring
A7
Em7
1/2
N.C.
*

*Push string into pickup.

F

E5

P.M.

semi-P.H.

let ring

P.M.

let ring

Harm.

w/ bar

A5

w/ wah

w/ bar

grad. release

w/ bar

w/ bar

w/ bar

grad. bend

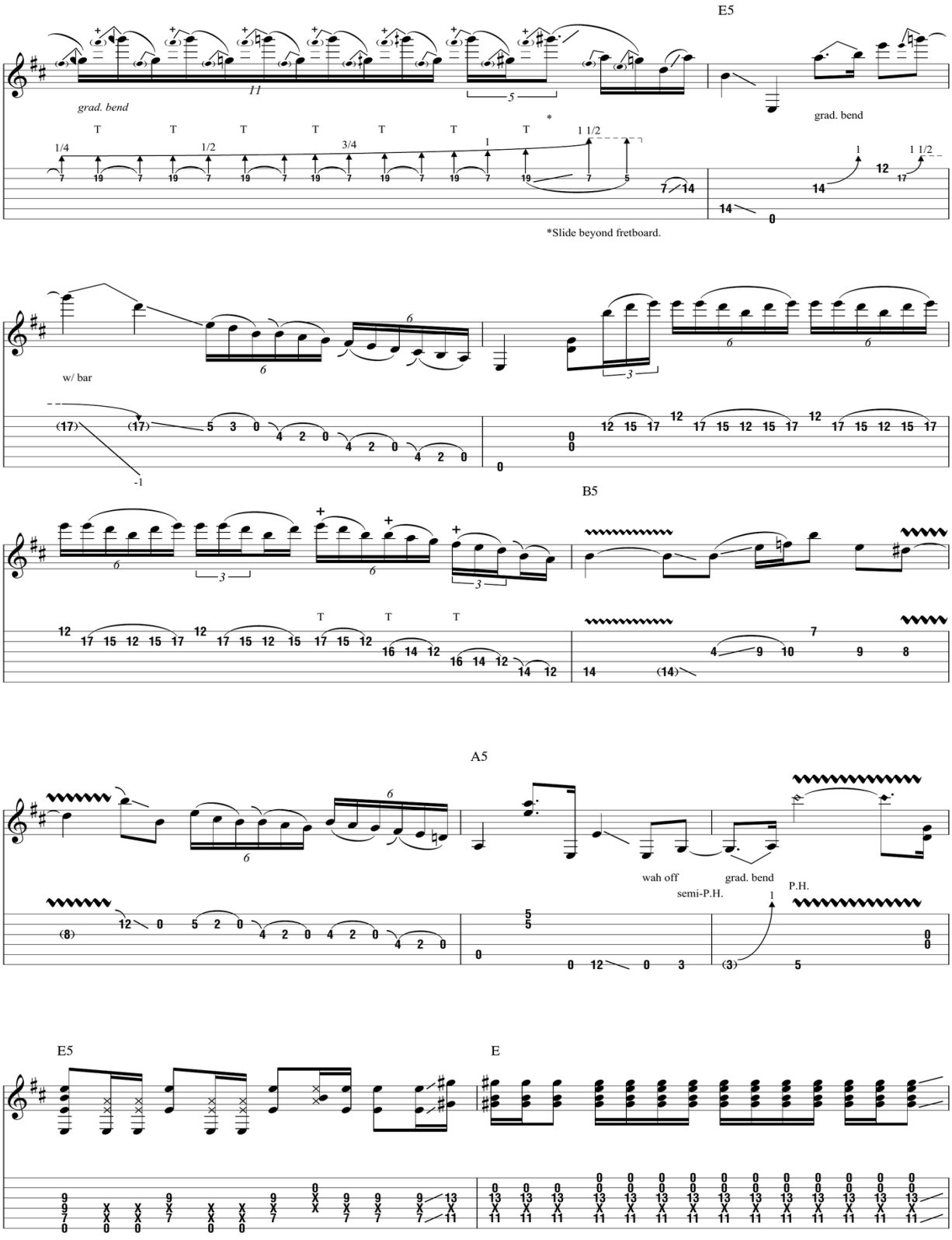
① -1
② -1 1/2

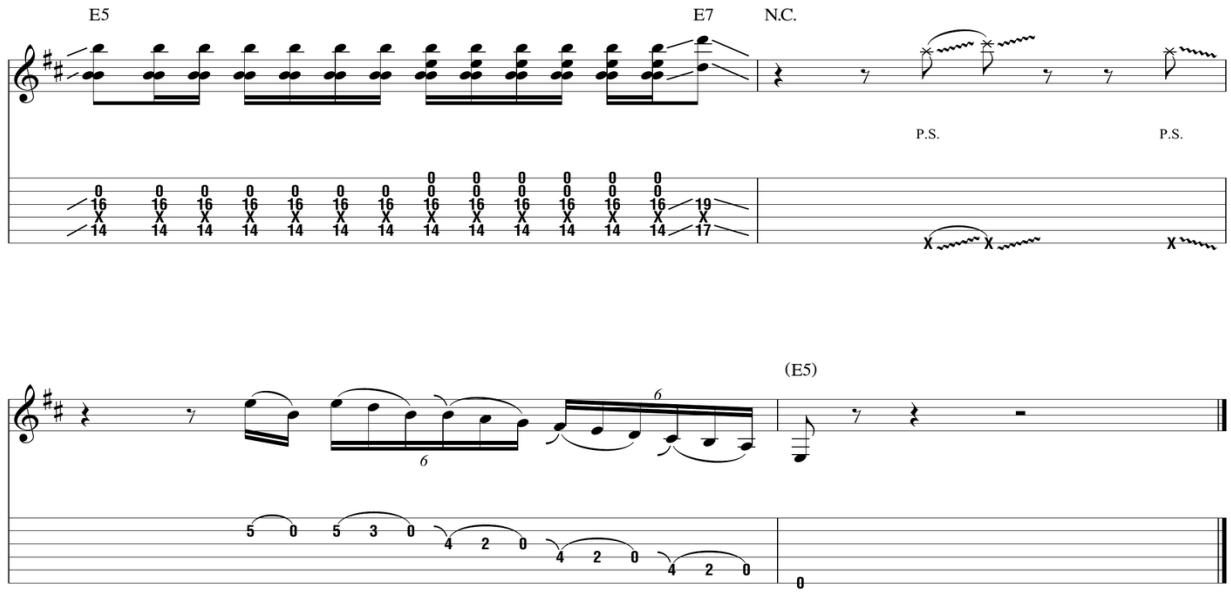
-1 1/2

-1/2

-1/2

-1 1/2


E5
grad. bend
grad. bend
*Slide beyond fretboard.
w/ bar
-1
B5
A5
wah off
semi-P.H.
grad. bend
P.H.
E5
E


E5
E7
N.C.
P.S.
P.S.

(E5)

JUICE

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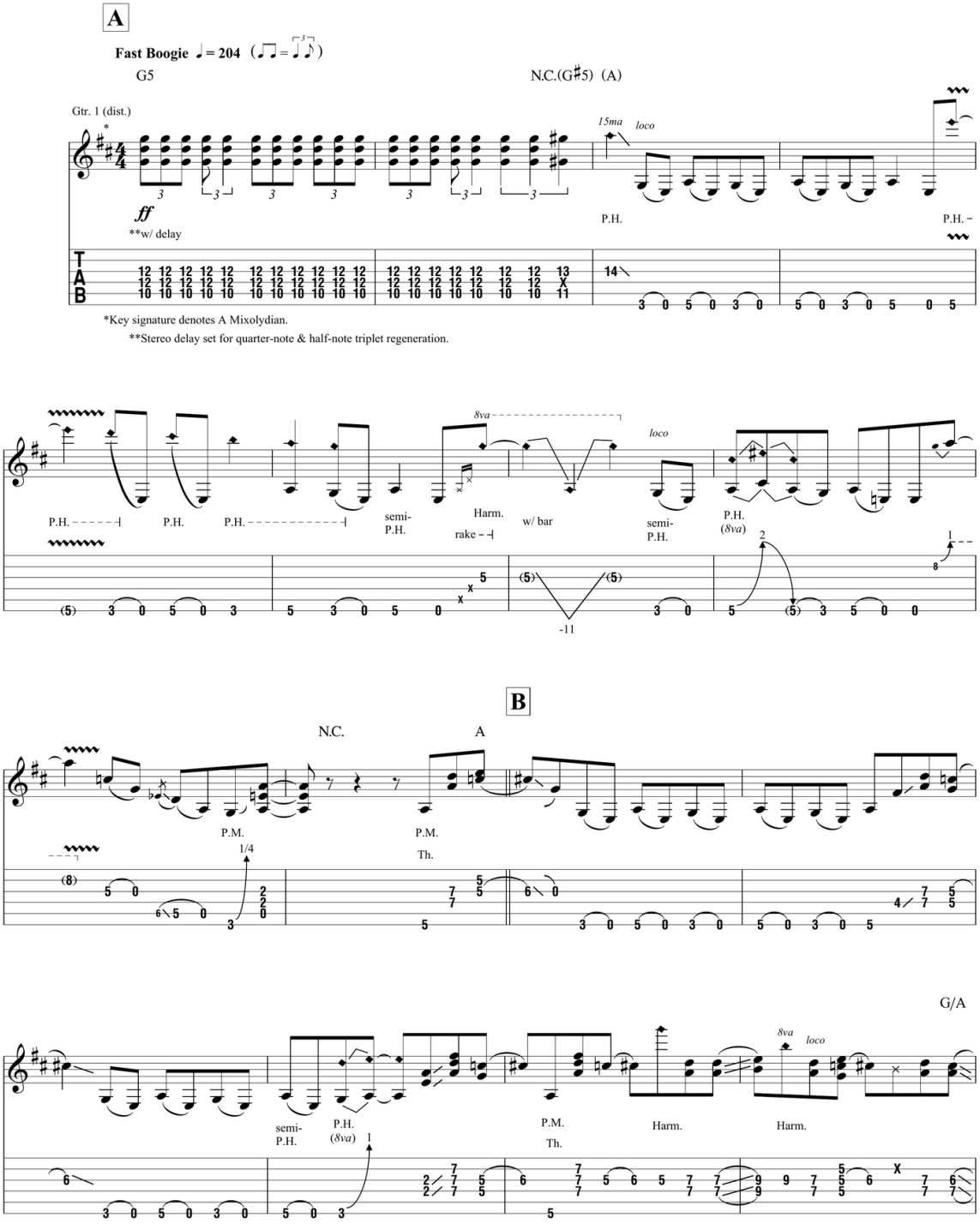

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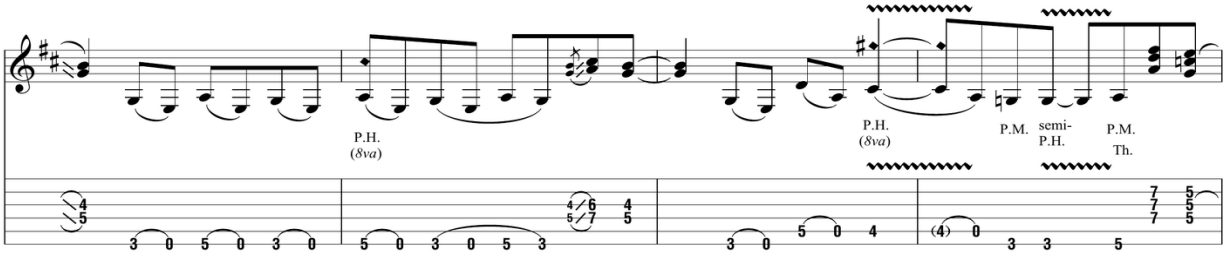
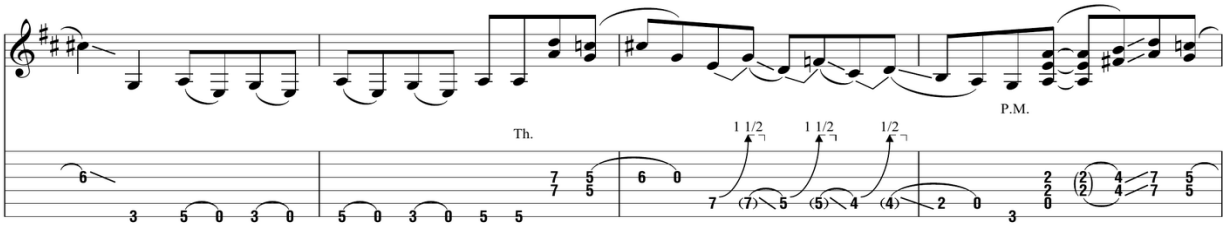
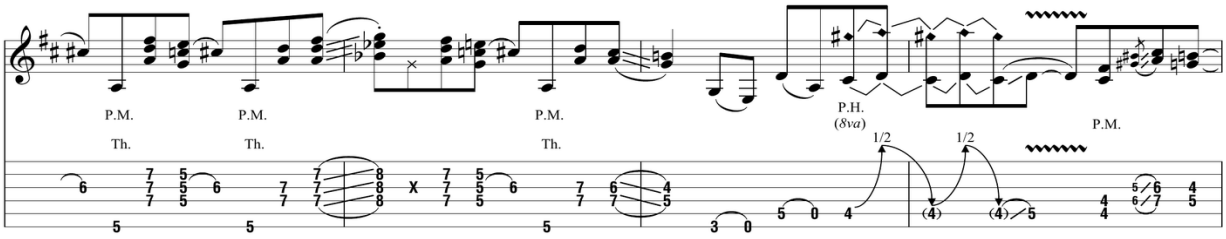


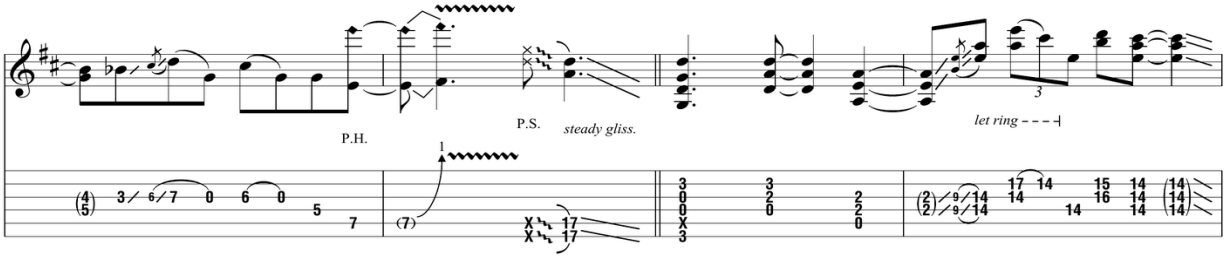


G/A

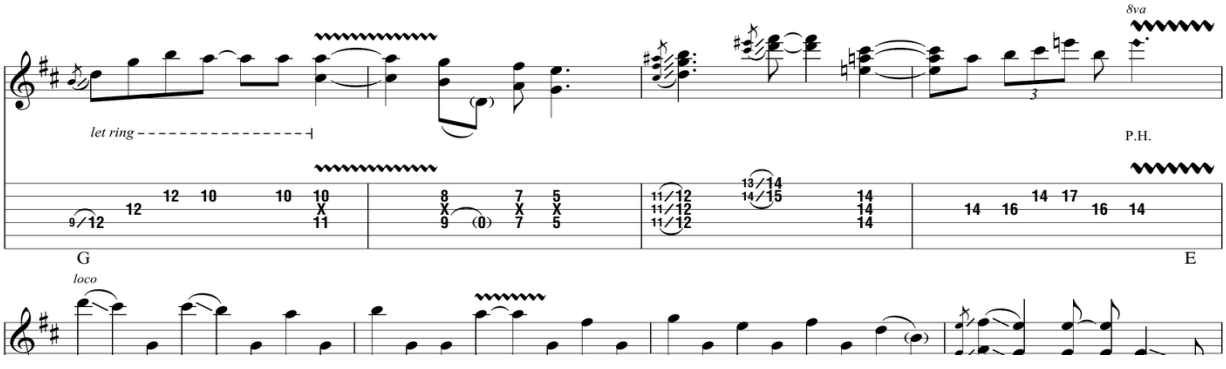


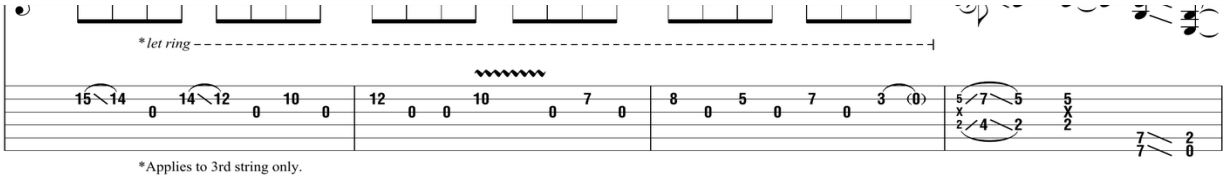
C

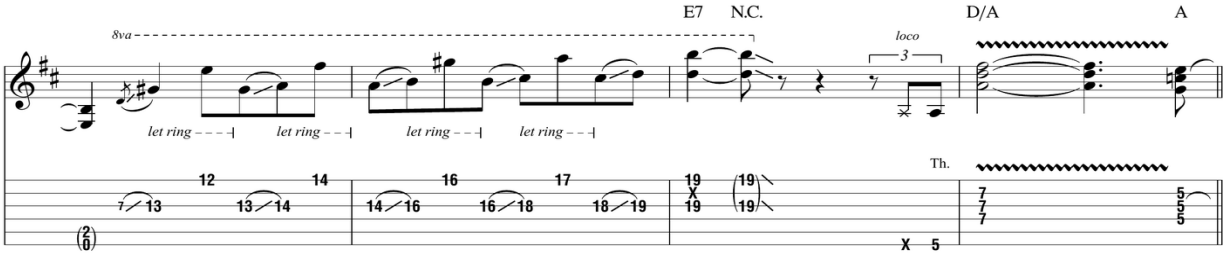
G D A



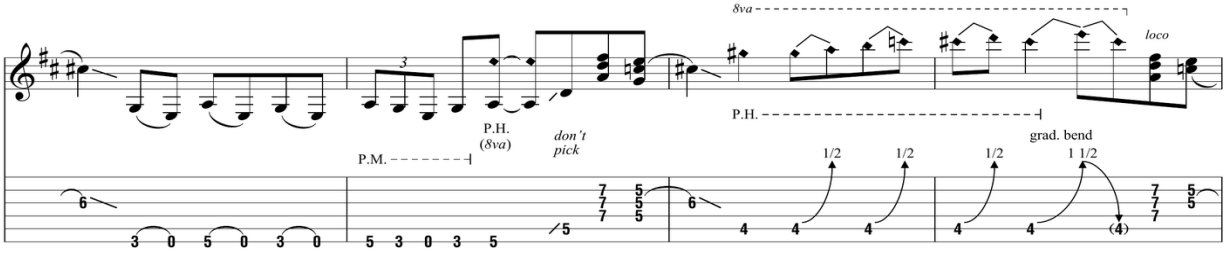
G G/D A G D A

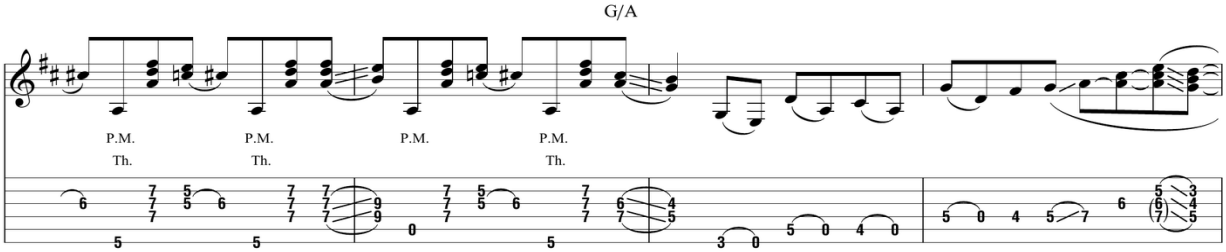


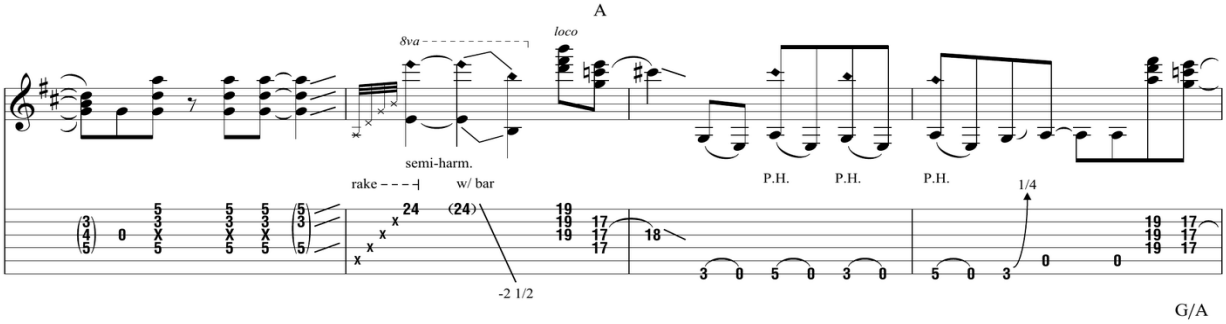

*let ring
*Applies to 3rd string only.

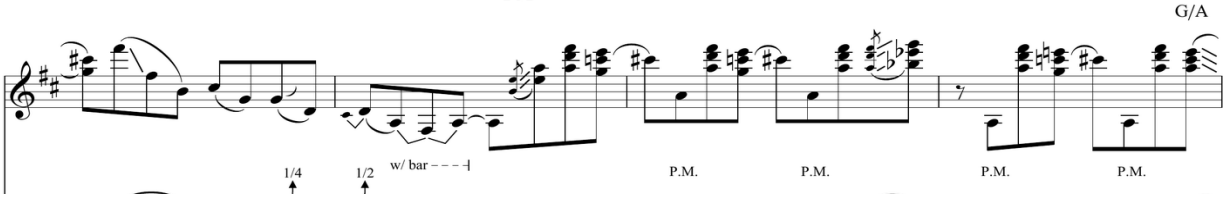

E7
N.C.
D/A
A
8va
loco
let ring
let ring
let ring
let ring
Th.

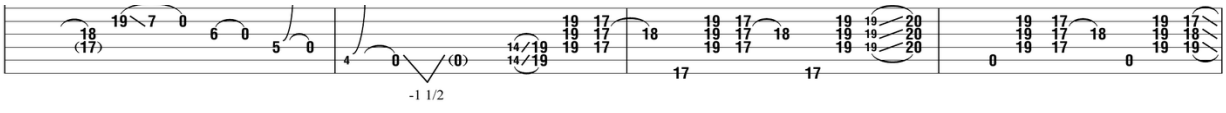
D

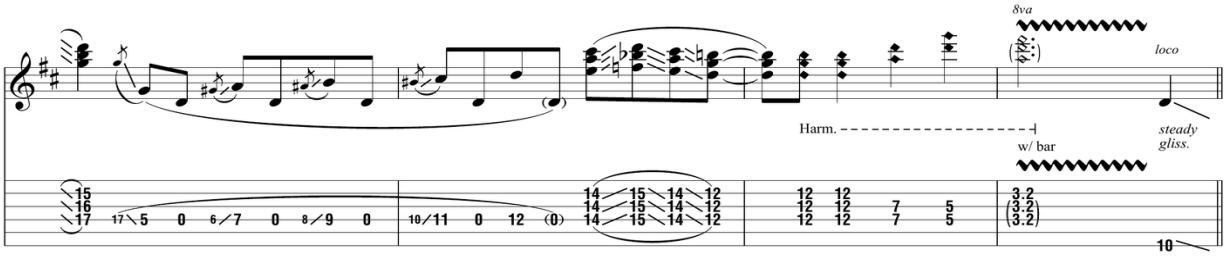

8va
loco
P.H.
(8va)
don't
pick
P.M.
P.H.
grad. bend
1/2
1/2
1/2
1 1/2


G/A
P.M.
Th.
P.M.
Th.
P.M.
P.M.
Th.

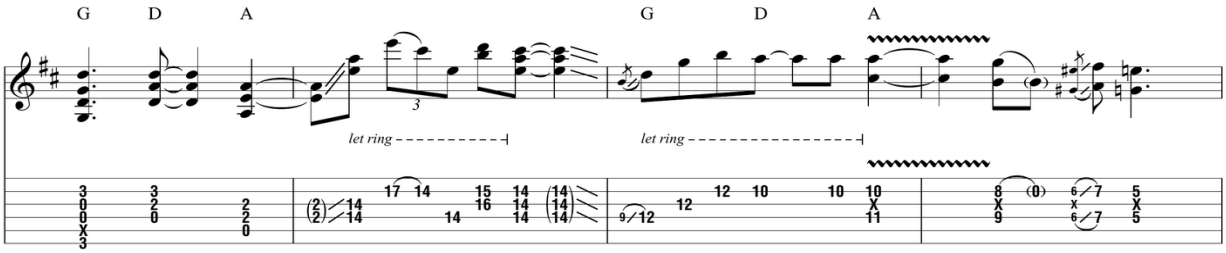

A
8va
loco
semi-harm.
rake
w/ bar
-2 1/2
P.H.
P.H.
P.H.
1/4

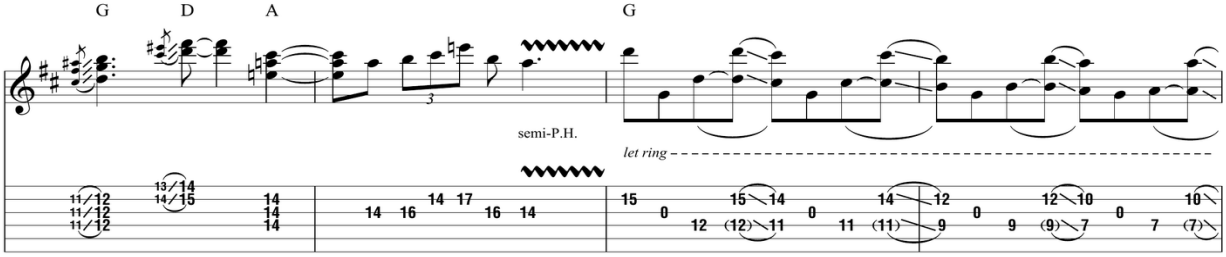

G/A
1/4
1/2
w/ bar
P.M.
P.M.
P.M.
P.M.



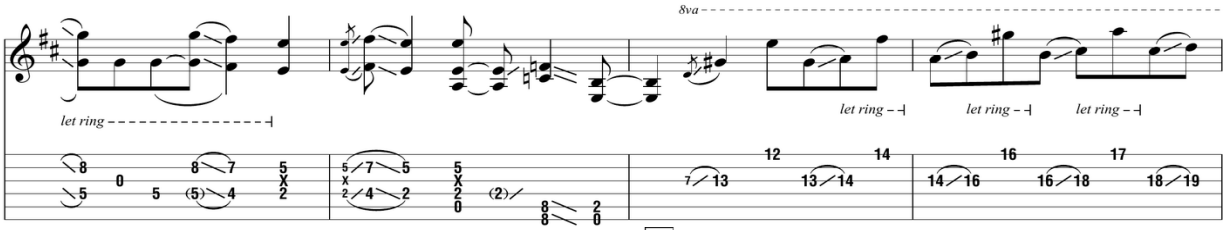


E



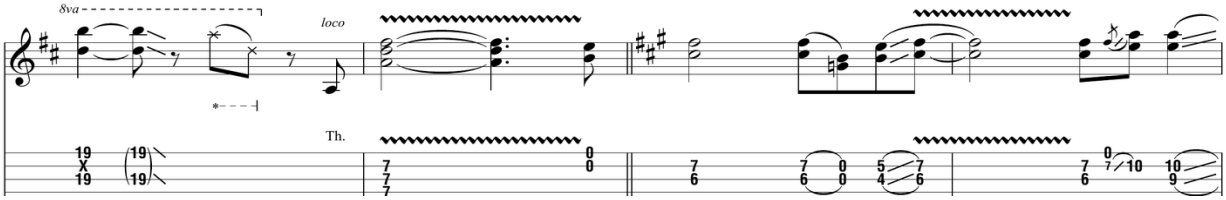


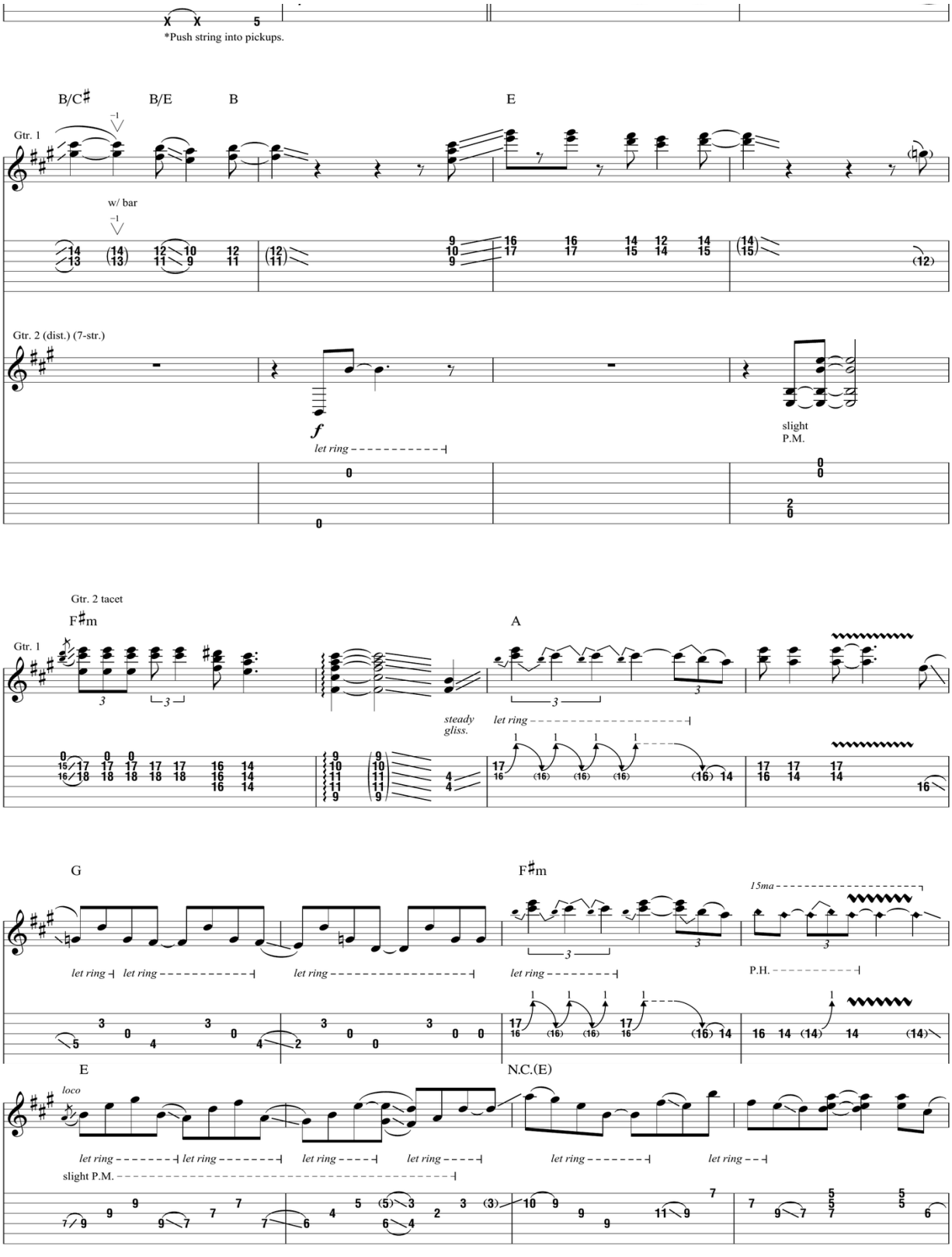
E

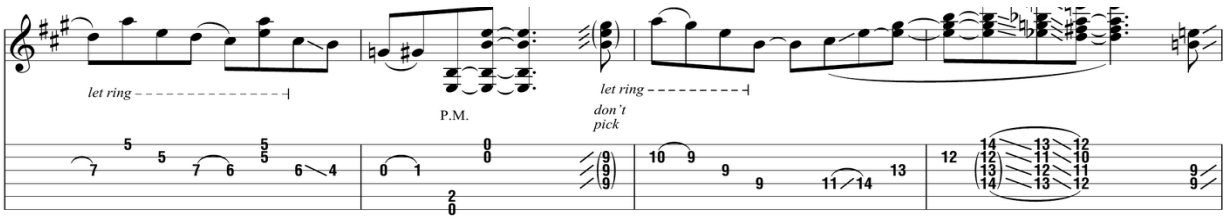


F

E7 N.C. D/A F♯m

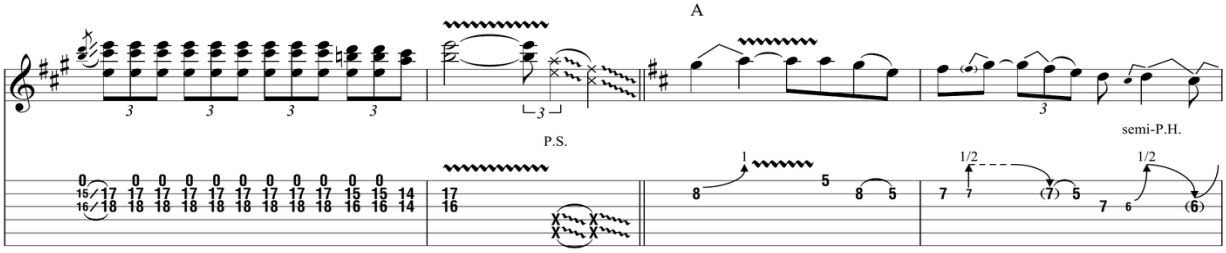


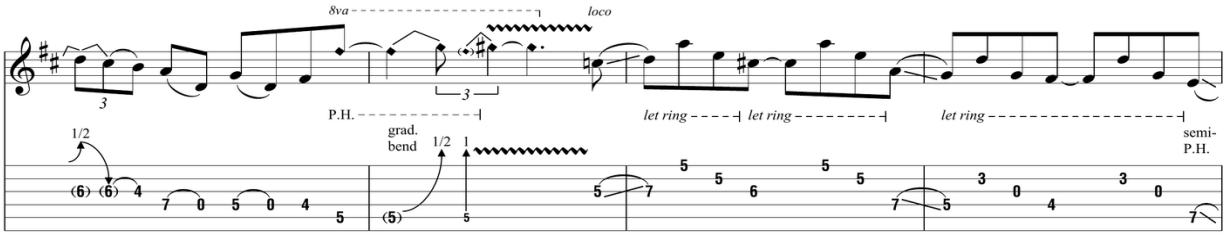

*Push string into pickups.
B/C♯
B/E
B
E
Gtr. 1
w/ bar
Gtr. 2 (dist.) (7-str.)
f
let ring
slight
P.M.
Gtr. 2 tacet
F♯m
A
steady
gliss.
G
15ma
P.H.
loco
N.C.(E)
slight P.M.

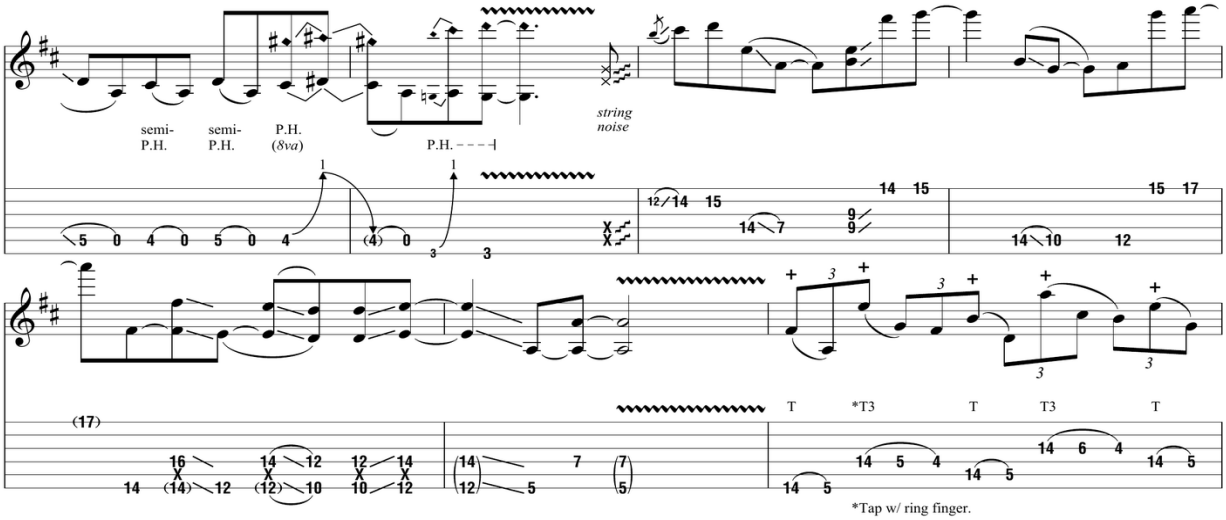

let ring
P.M.
don't pick
let ring

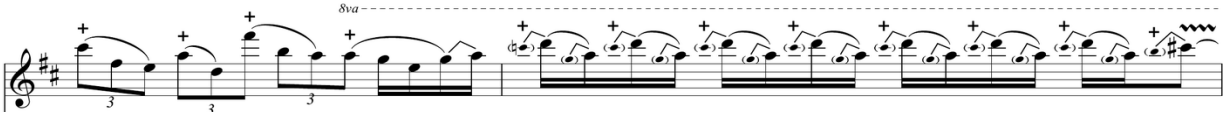
G

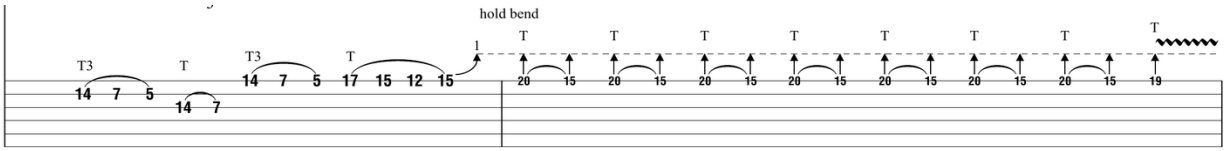
A

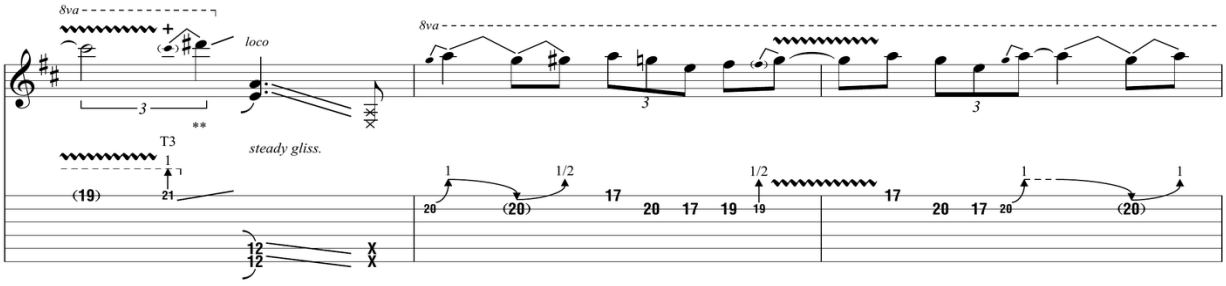

P.S.
semi-P.H.
1/2
1/2


8va
loco
P.H.
grad. bend
1/2
let ring
let ring
let ring
semi-P.H.

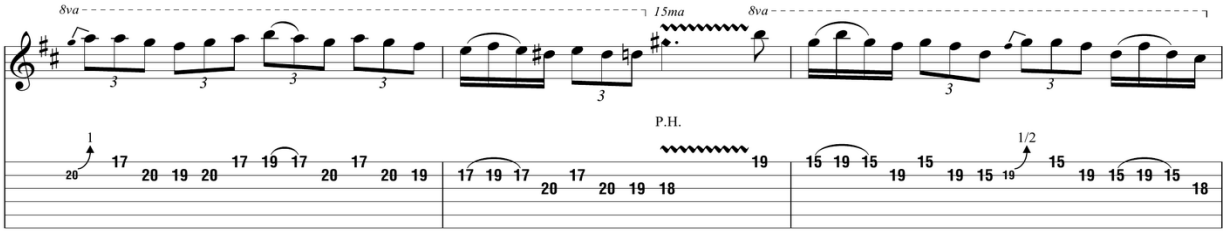

semi-P.H.
semi-P.H.
P.H. (8va)
P.H.
string noise
T
*T3
T
T3
T
*Tap w/ ring finger.

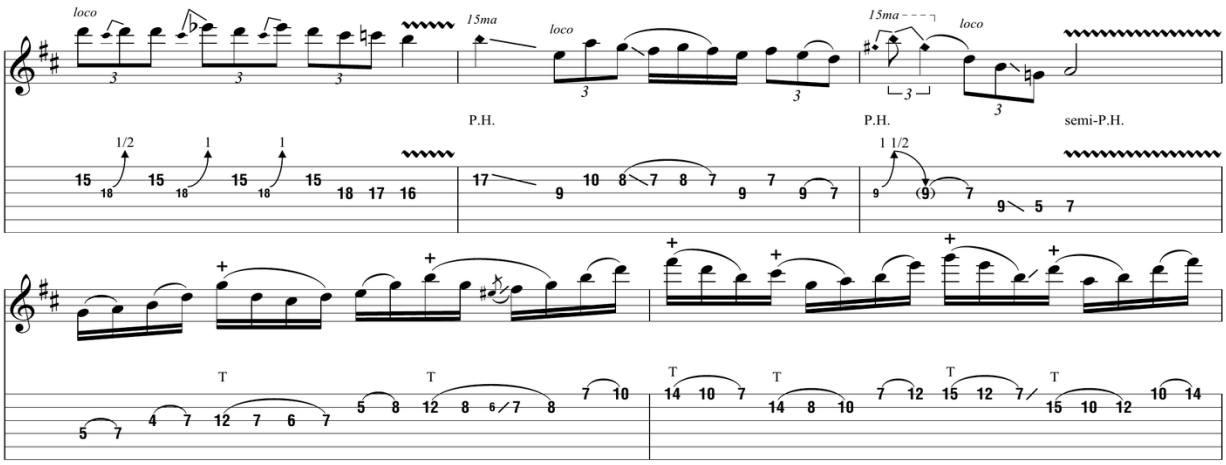

8va

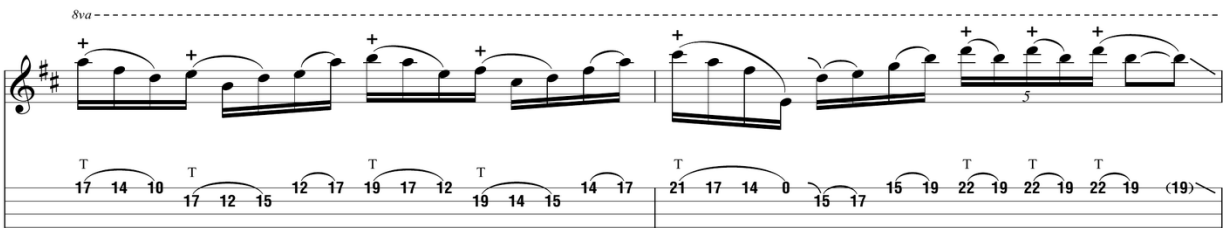


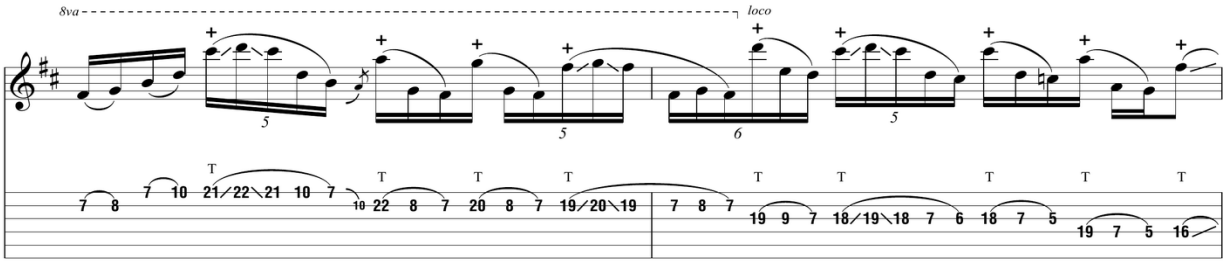


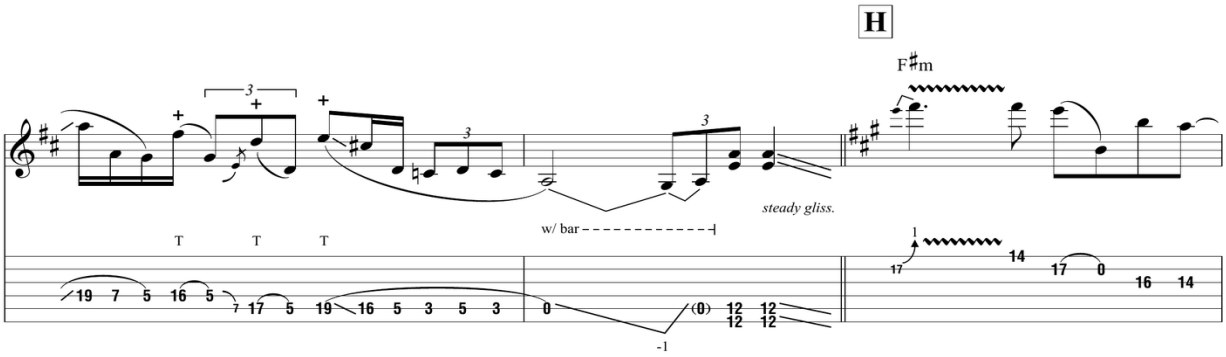
**Slide beyond fretboard, pushing string into pickups.

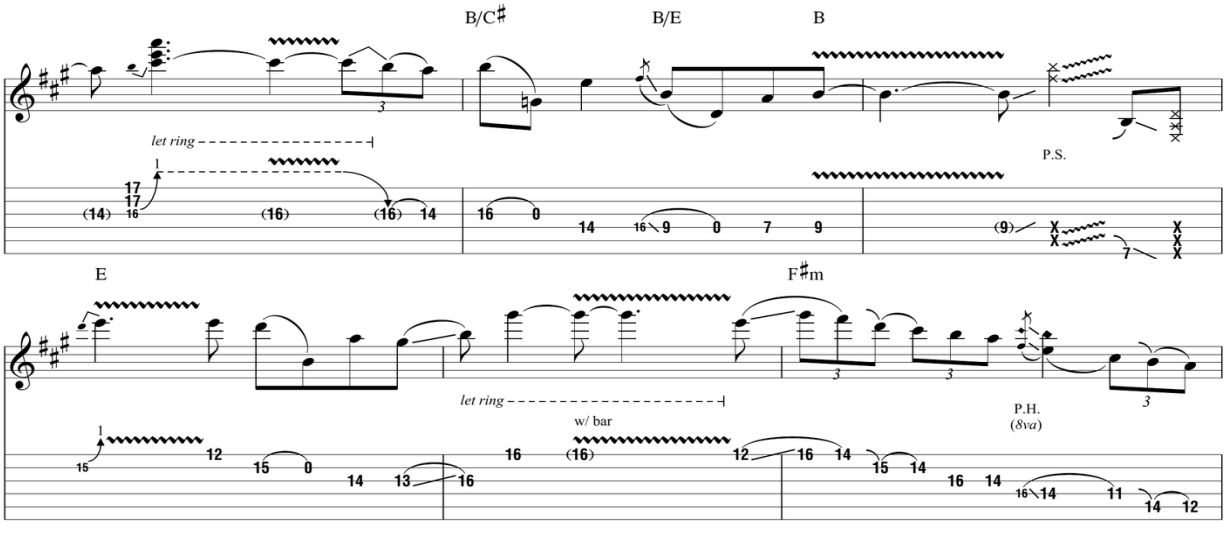


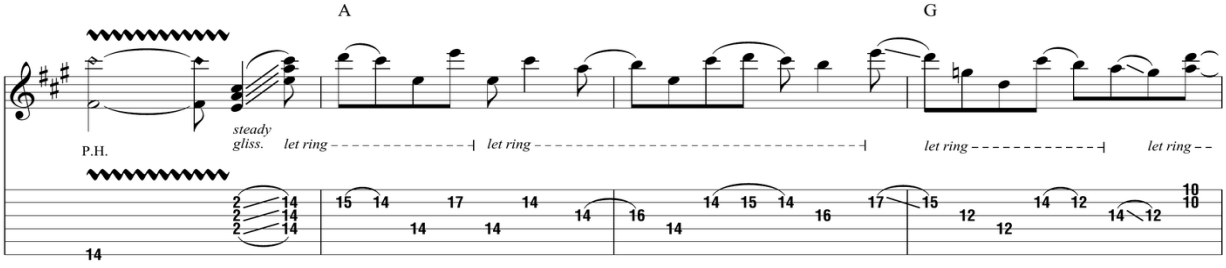


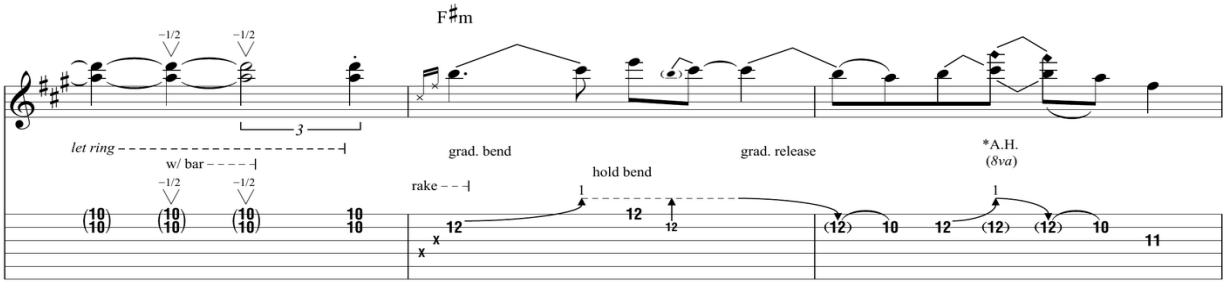



8va
loco

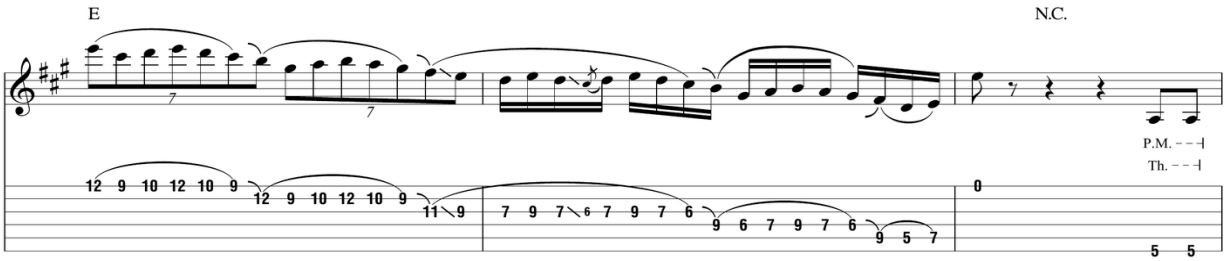

H
F♯m
steady gliss.
w/ bar


B/C♯
B/E
B
let ring
P.S.
E
F♯m
let ring
w/ bar
P.H.
(8va)

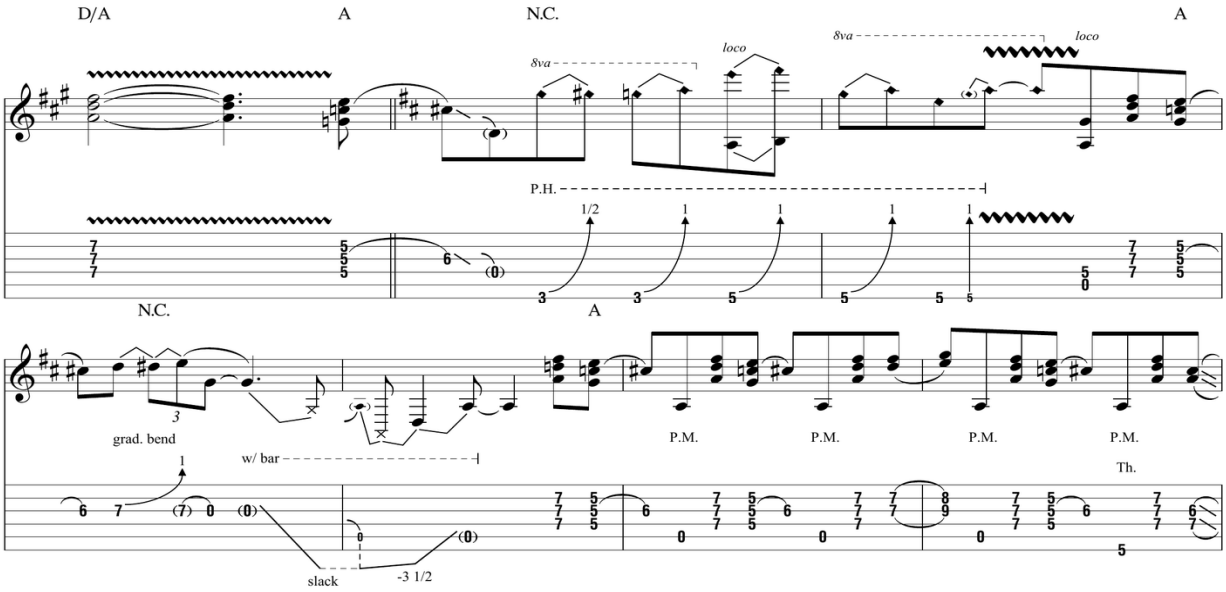

A
G
P.H.
steady gliss.
let ring
let ring
let ring
let ring

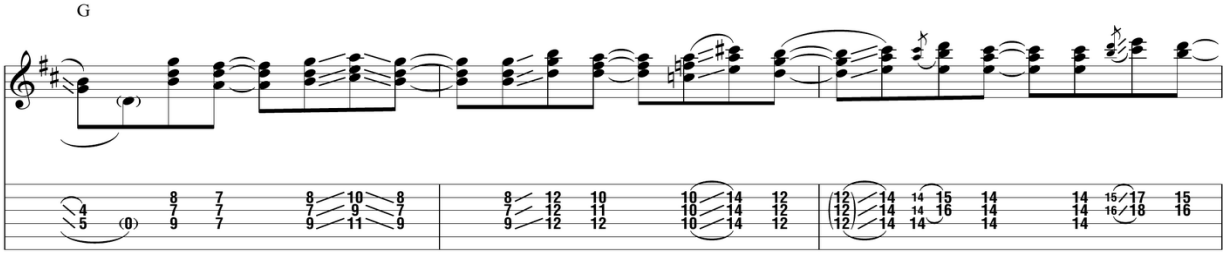


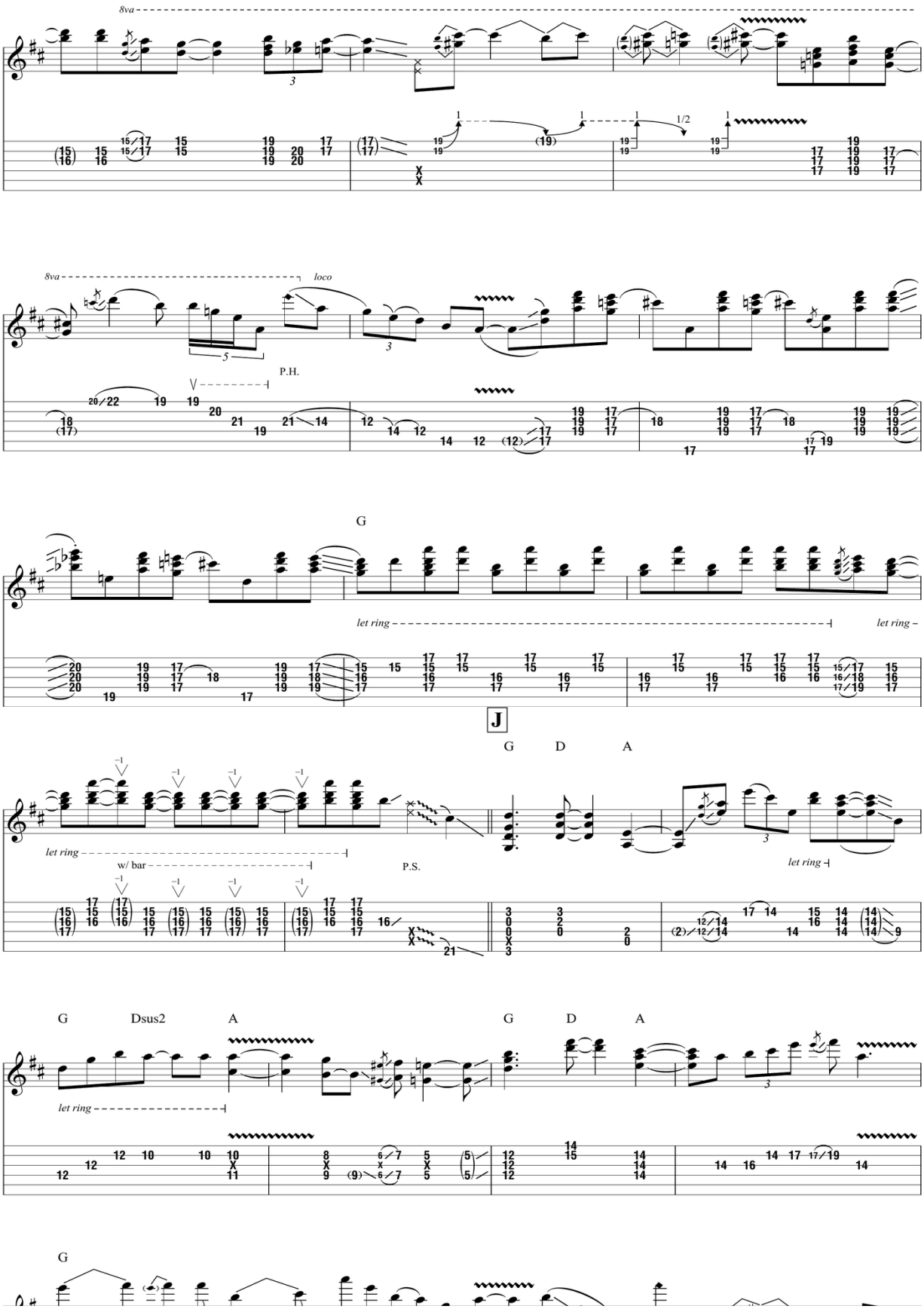
*String bumps R.H. finger during bend.

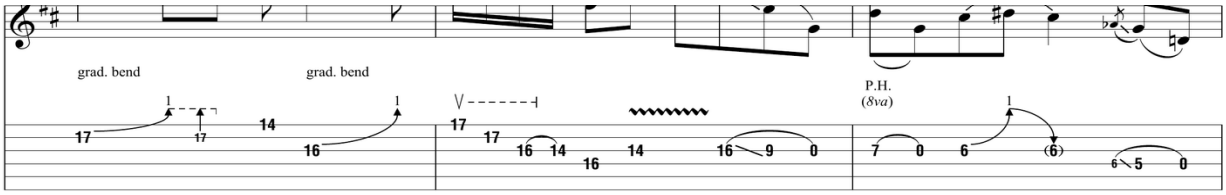


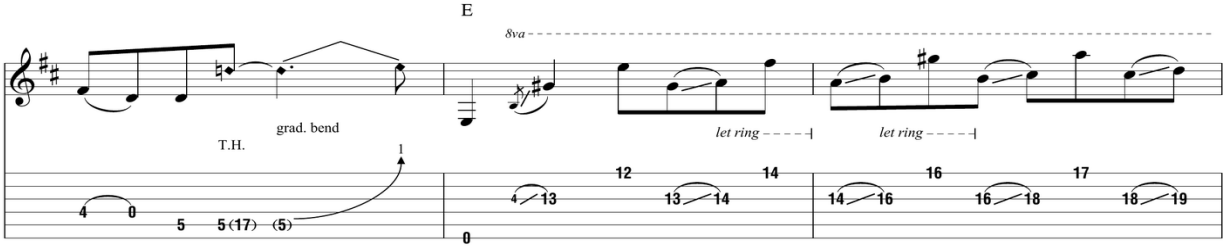
I



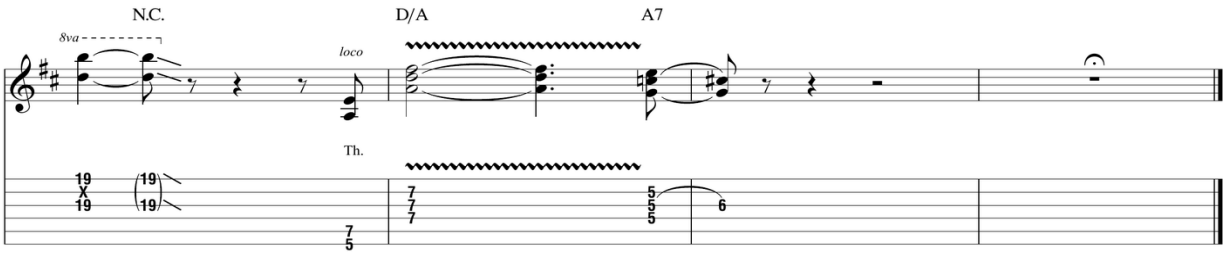



8va
8va
loco
P.H.
G
let ring
let ring
J
G
D
A
let ring
w/ bar
P.S.
let ring
G
Dsus2
A
G
D
A
let ring
G





Spoken: Shut up, we know you can play! Jesus...



K'M-PEE-DU-WEE

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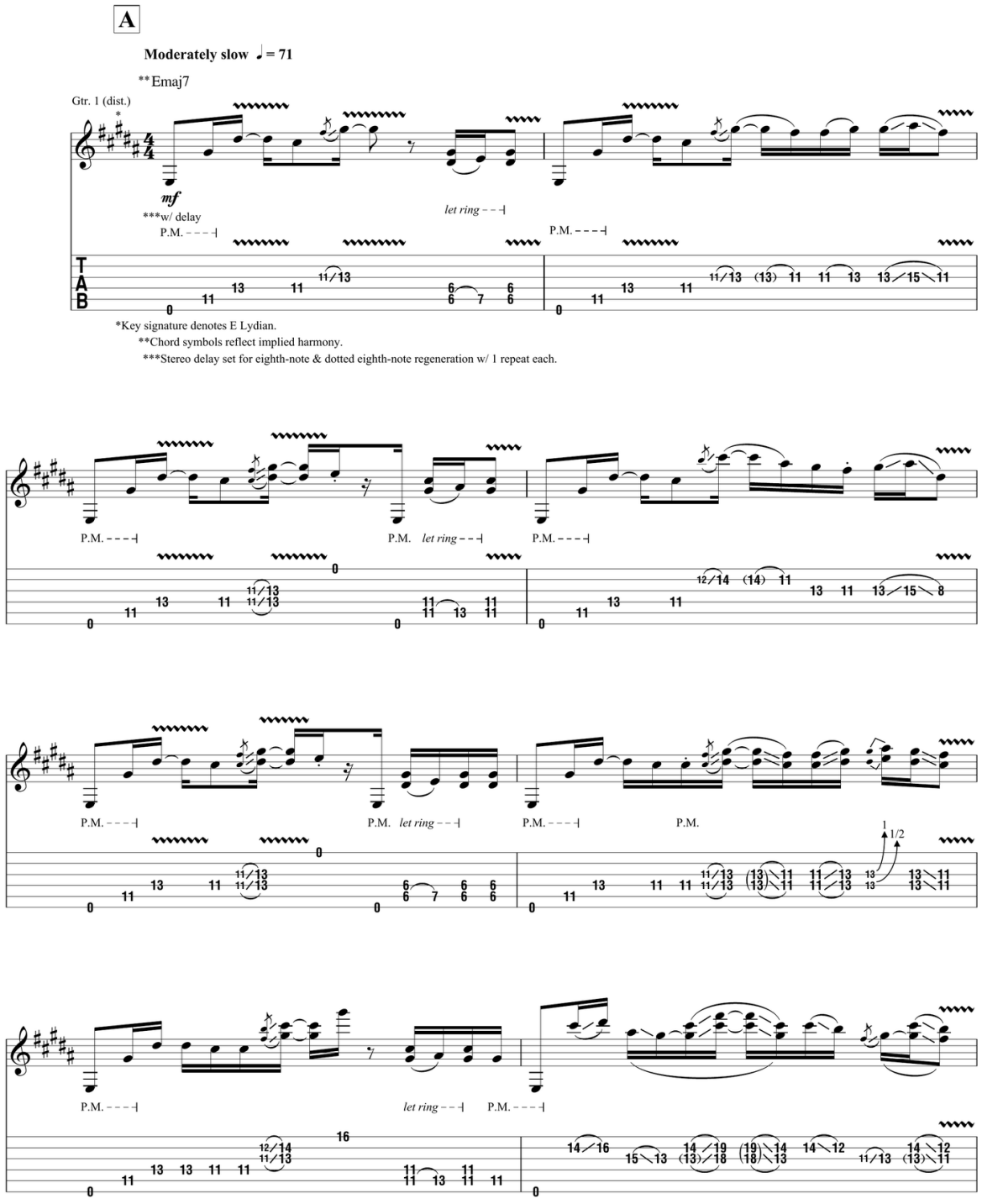

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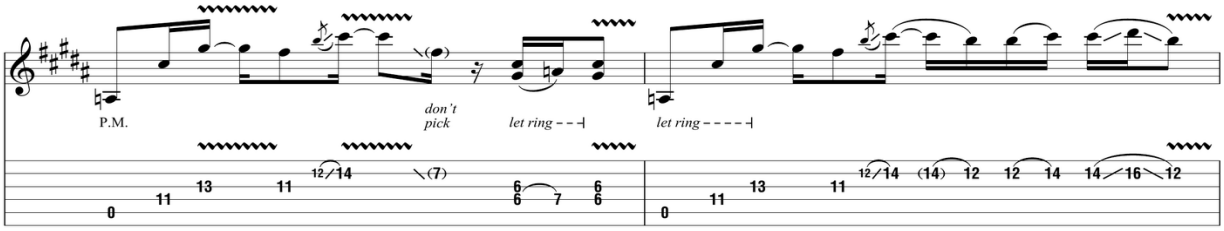
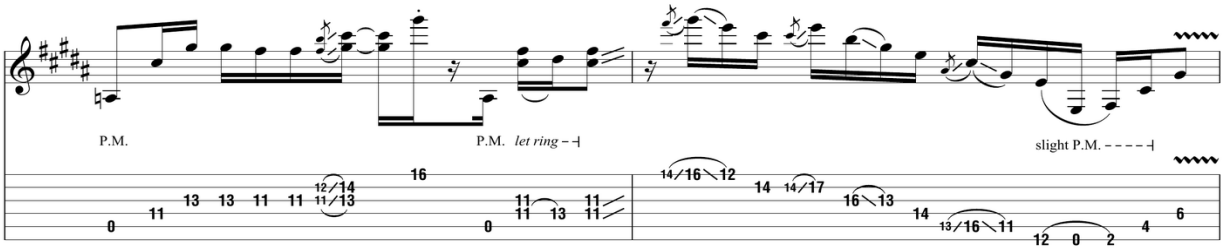
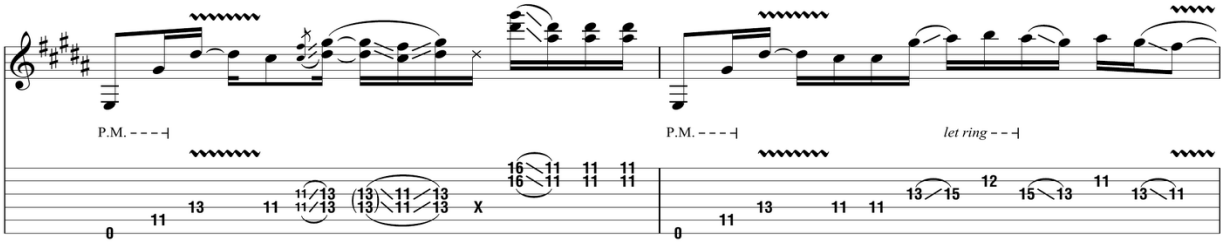


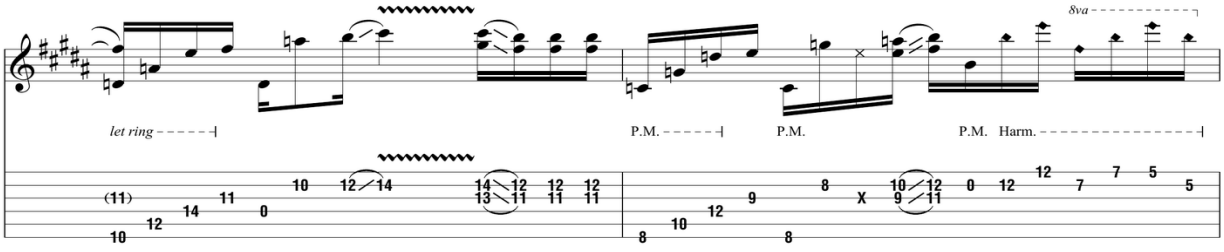


Emaj7

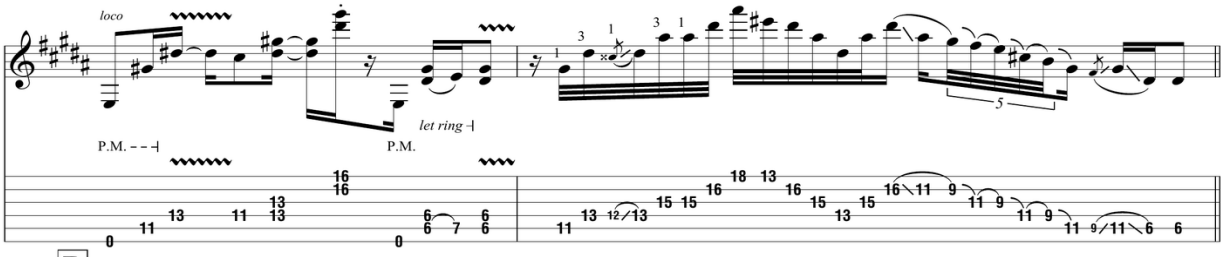


Dmaj7

Cmaj7

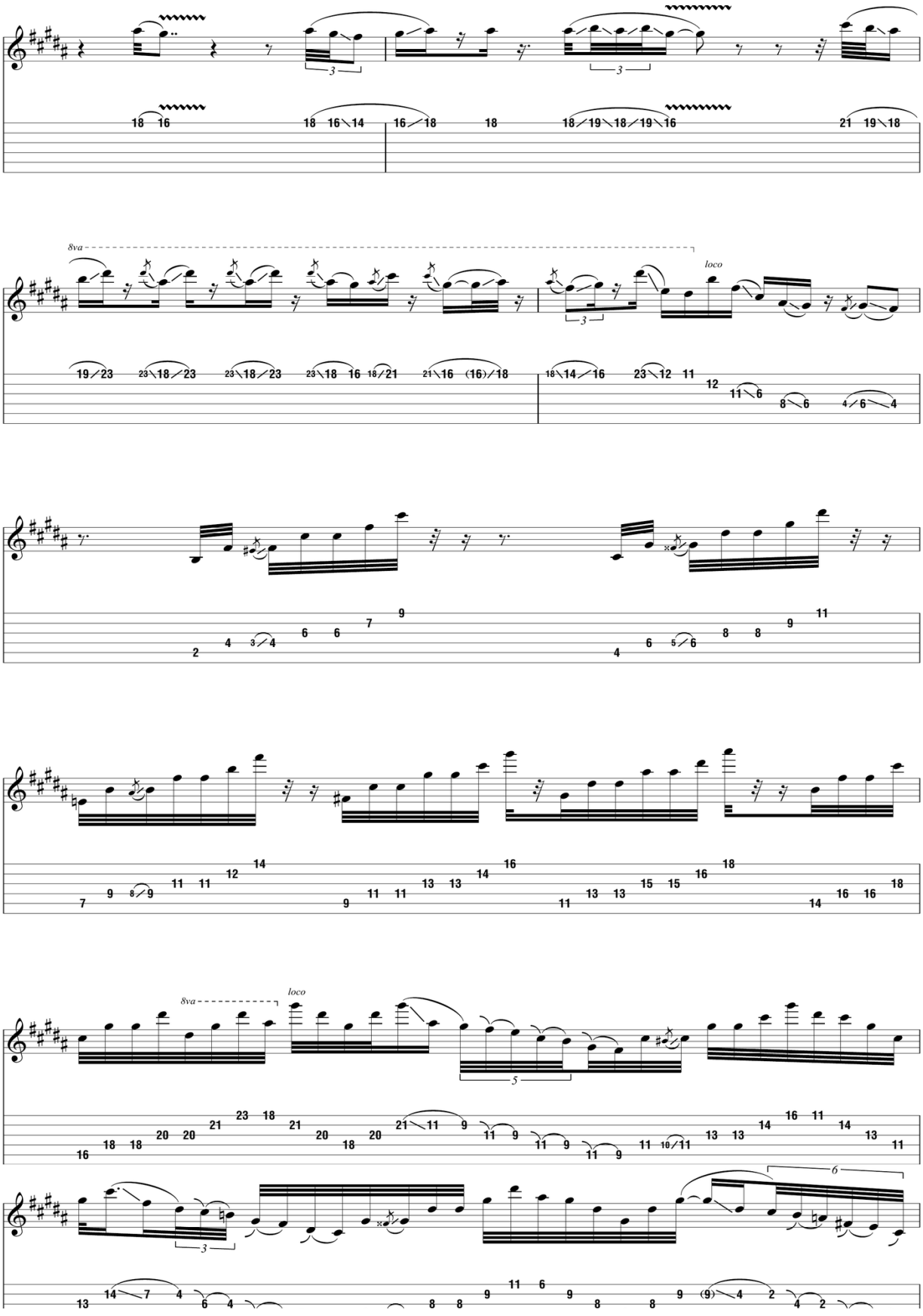


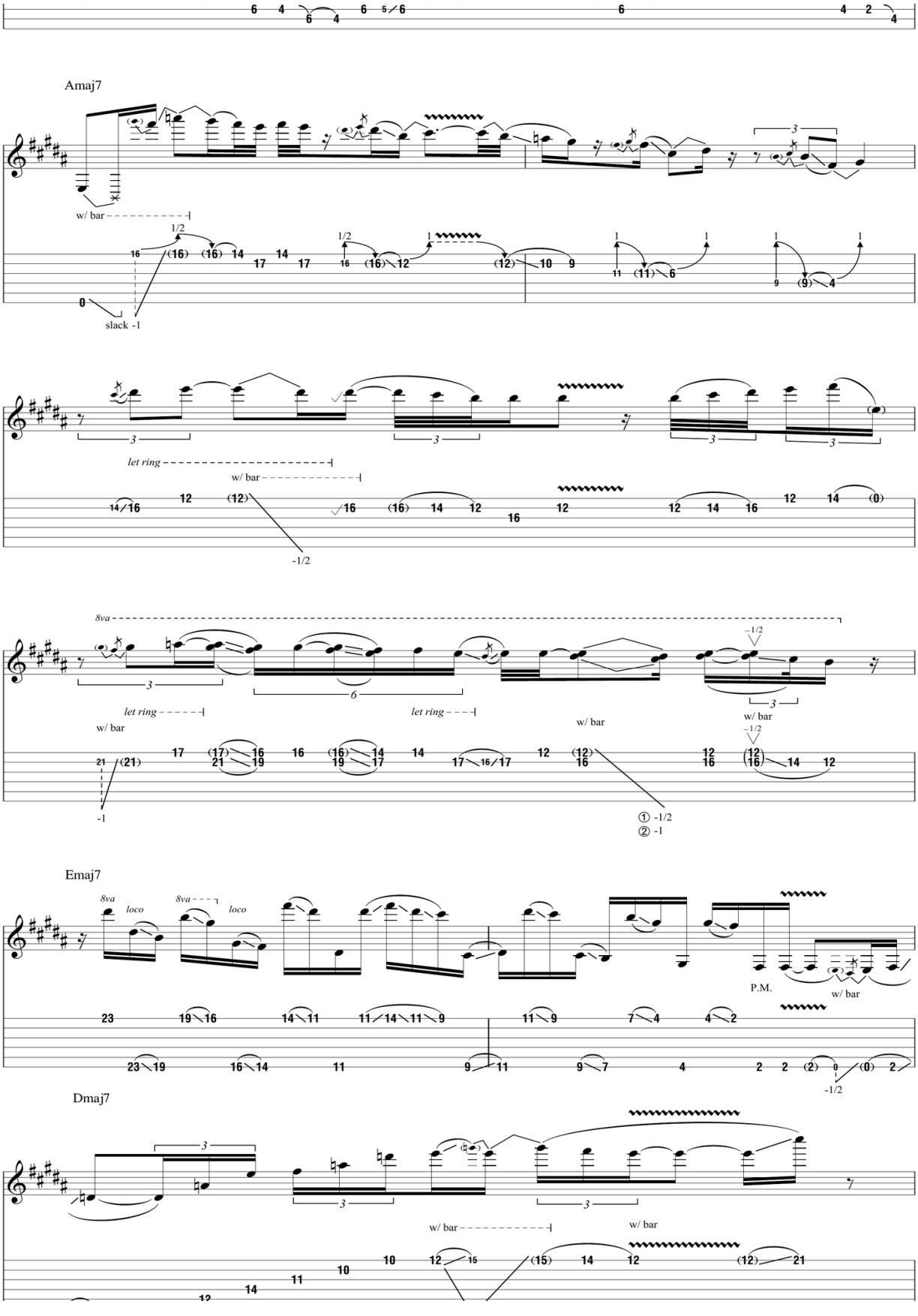
Emaj7

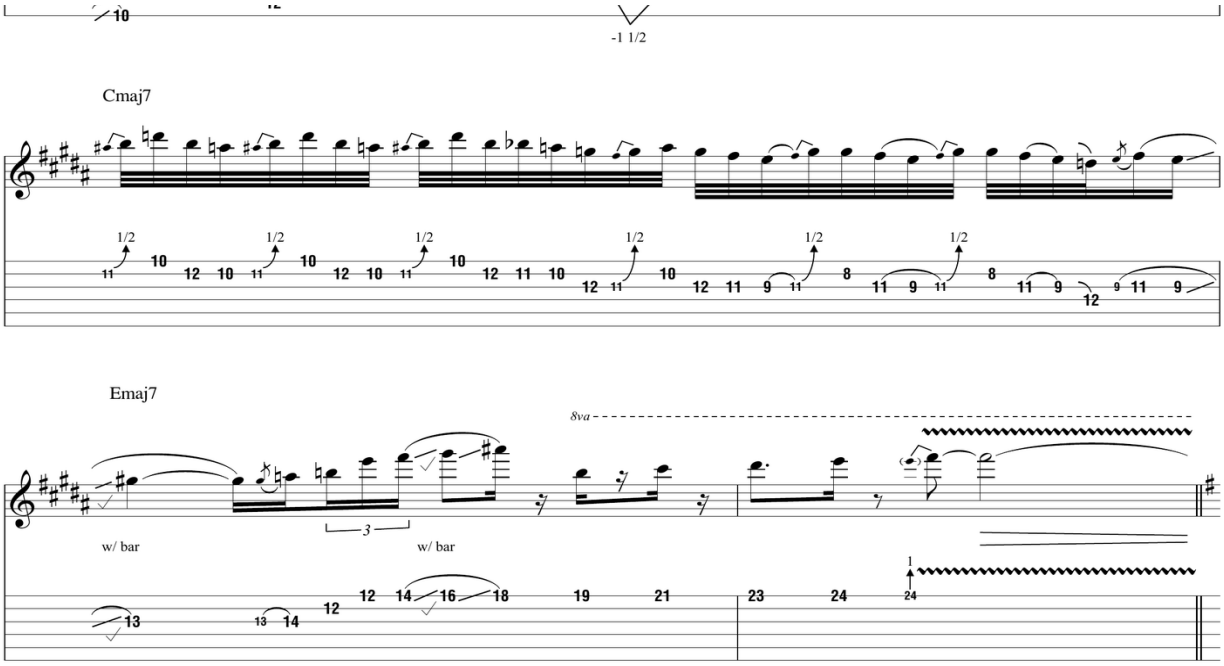


B

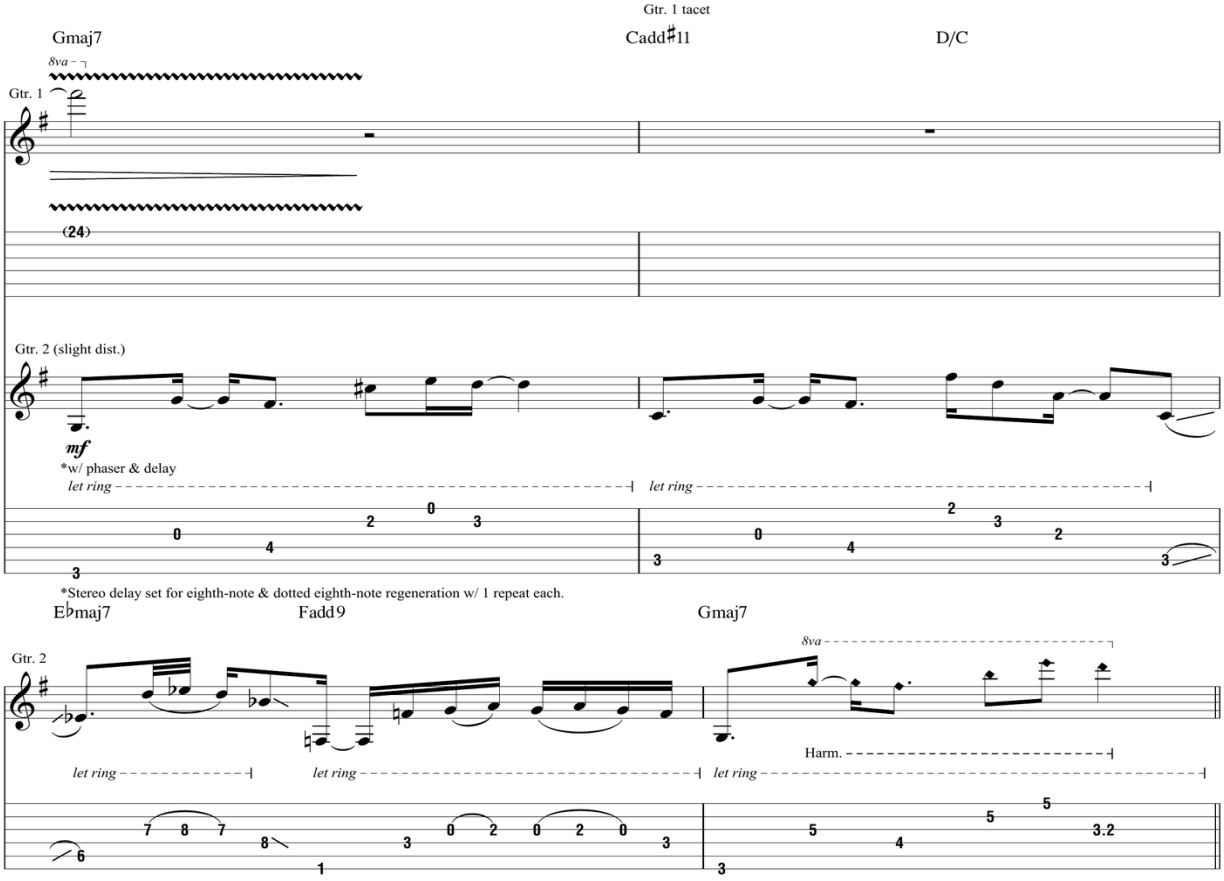
Emaj7


8va
loco
8va
loco


Amaj7
w/ bar
slack -1
let ring
w/ bar
-1/2
8va
let ring
let ring
w/ bar
w/ bar
-1
① -1/2
② -1
Emaj7
8va
loco
8va
loco
P.M.
w/ bar
-1/2
Dmaj7
w/ bar
w/ bar


-1 1/2
Cmaj7
Emaj7
8va
w/ bar
w/ bar

C


Gtr. 1 tacet
Gmaj7
Cadd♯11
D/C
8va
Gtr. 1
Gtr. 2 (slight dist.)
mf
*w/ phaser & delay
let ring
let ring
*Stereo delay set for eighth-note & dotted eighth-note regeneration w/ 1 repeat each.
E♭maj7
Fadd9
Gmaj7
Gtr. 2
8va
let ring
let ring
let ring
Harm.

D

E5

Gtr. 1

w/ phaser

P.H. (8va)

Gtr. 2 *loco*

Gtr. 2 tacet

Gtr. 1

w/ bar

w/ bar

w/ bar

w/ bar

8va

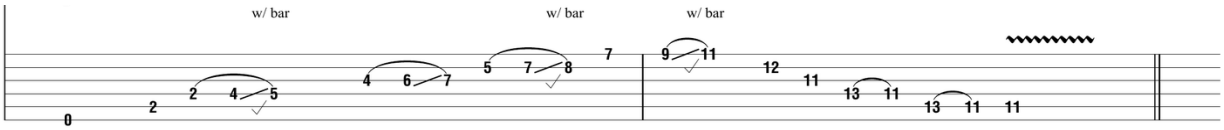
8va

loco

P.M.

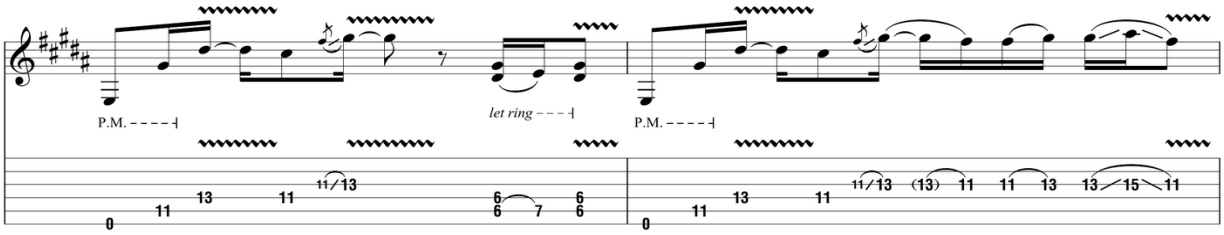
steady gliss.

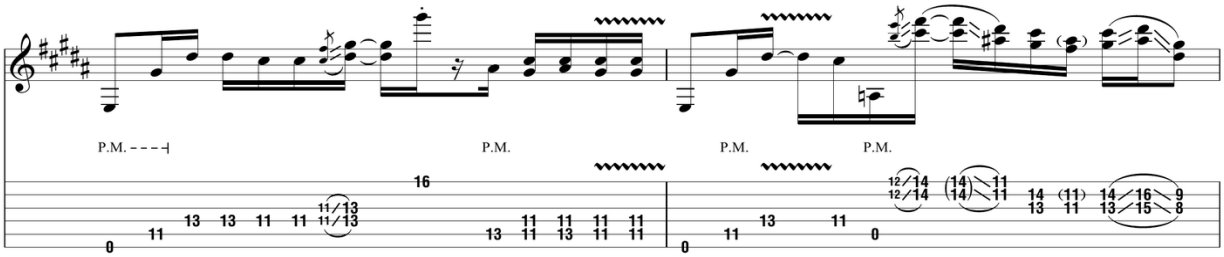
P.M.



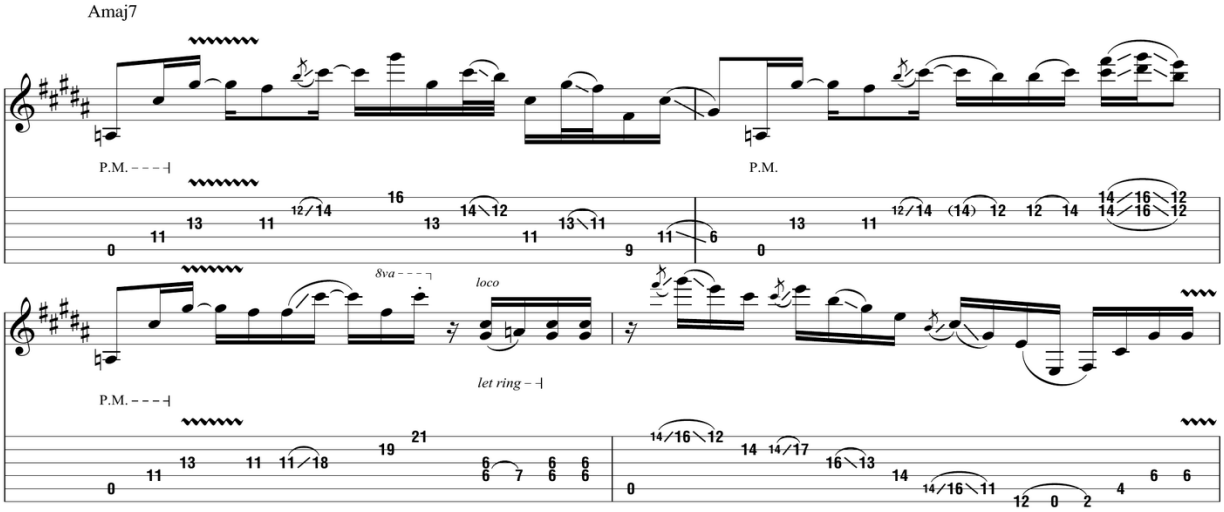
E

Emaj7

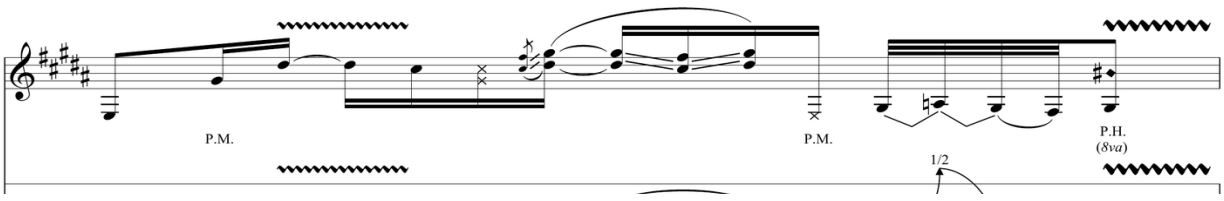


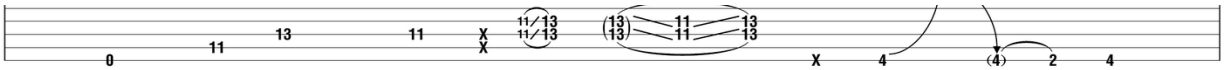


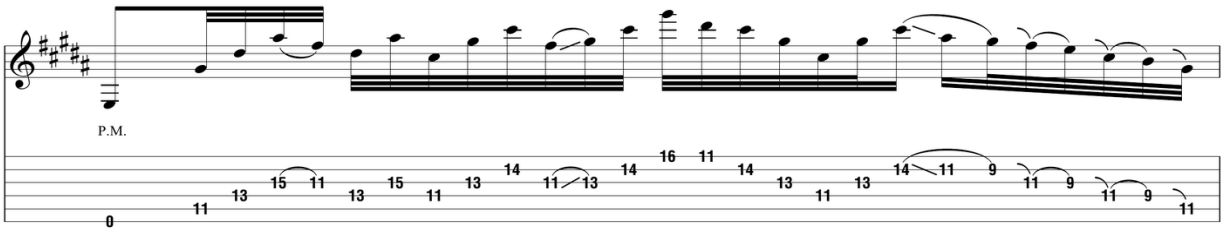
Amaj7

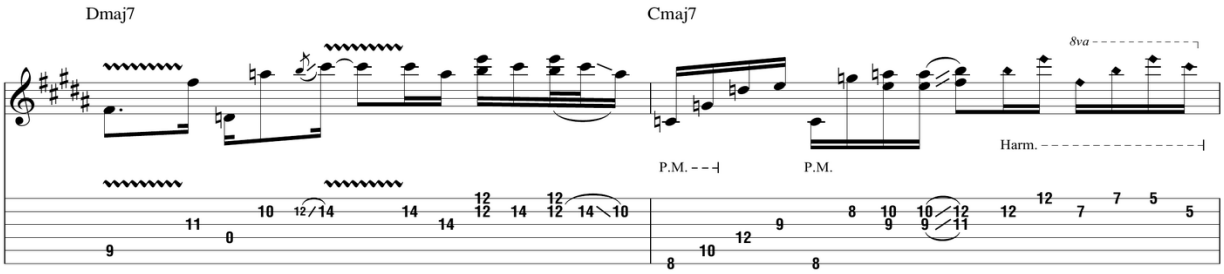


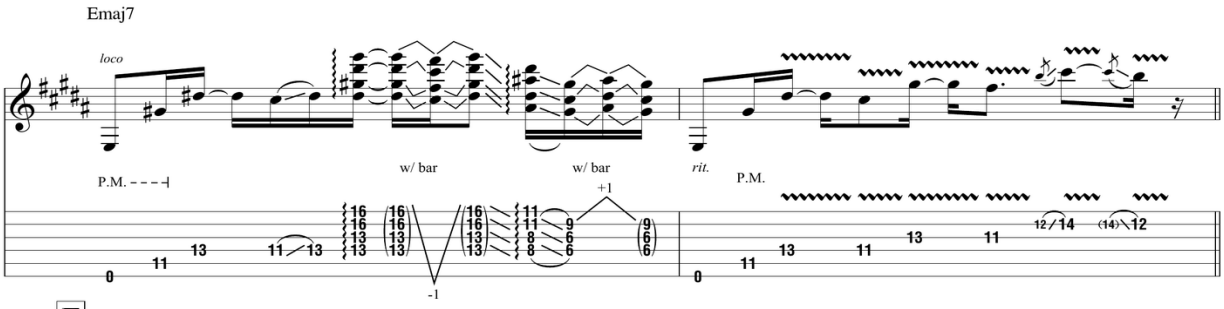
Emaj7





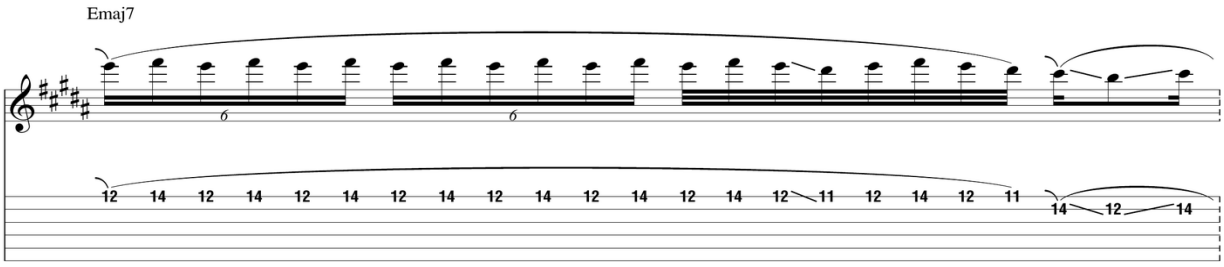

P.M.

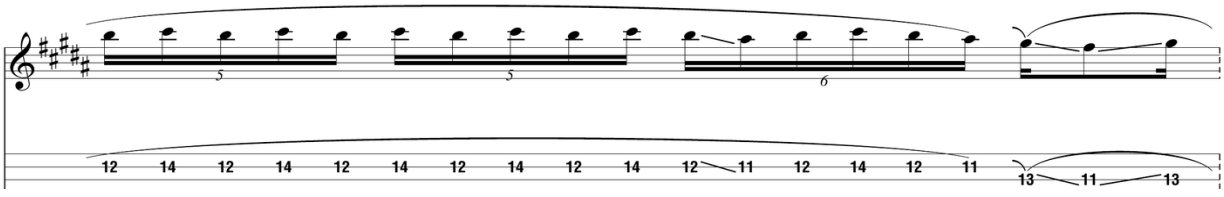

Dmaj7
Cmaj7
8va
Harm.
P.M.
P.M.

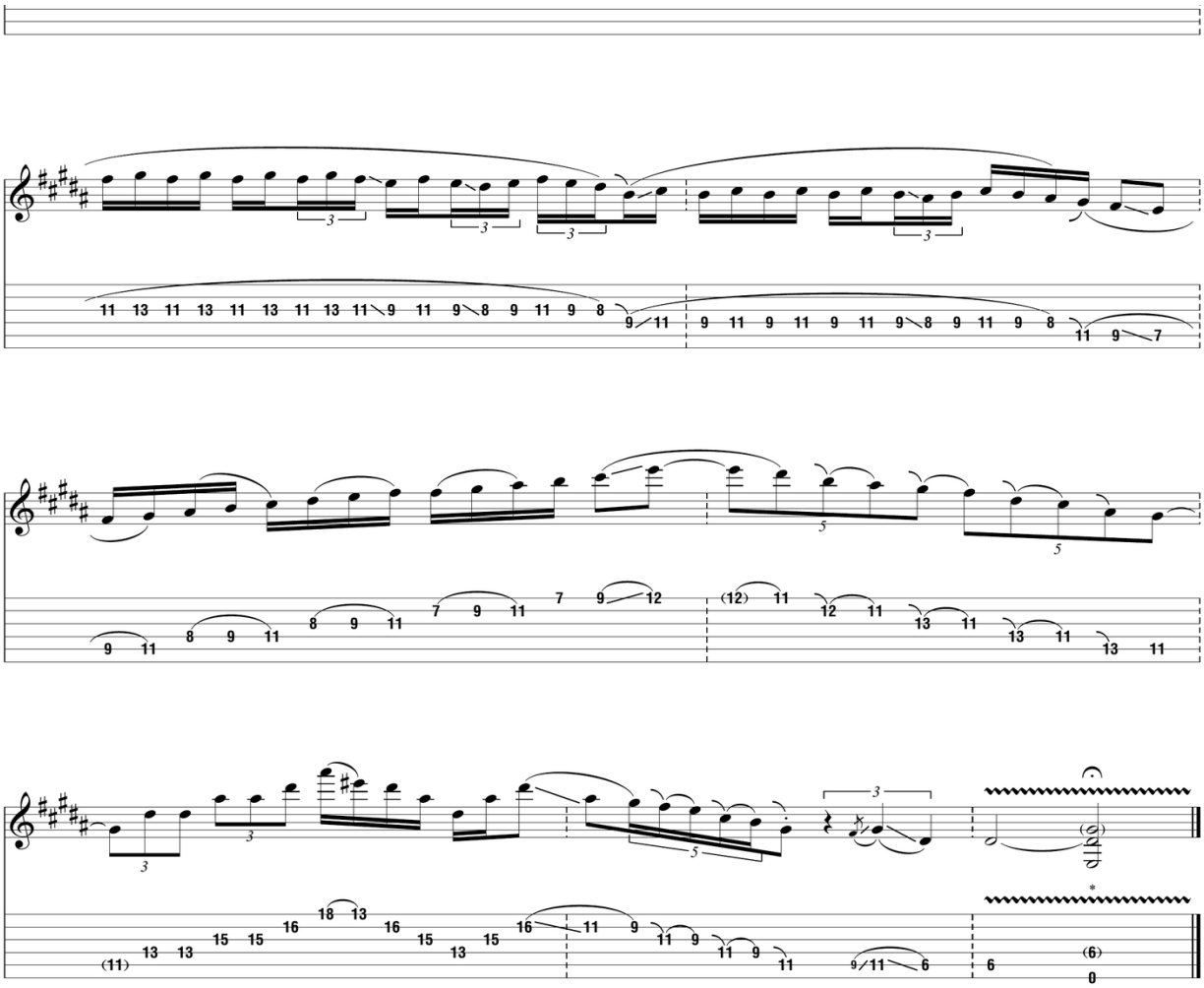

Emaj7
loco
P.M.
w/ bar
w/ bar
rit.
P.M.
+1
-1

F

Free time


Emaj7

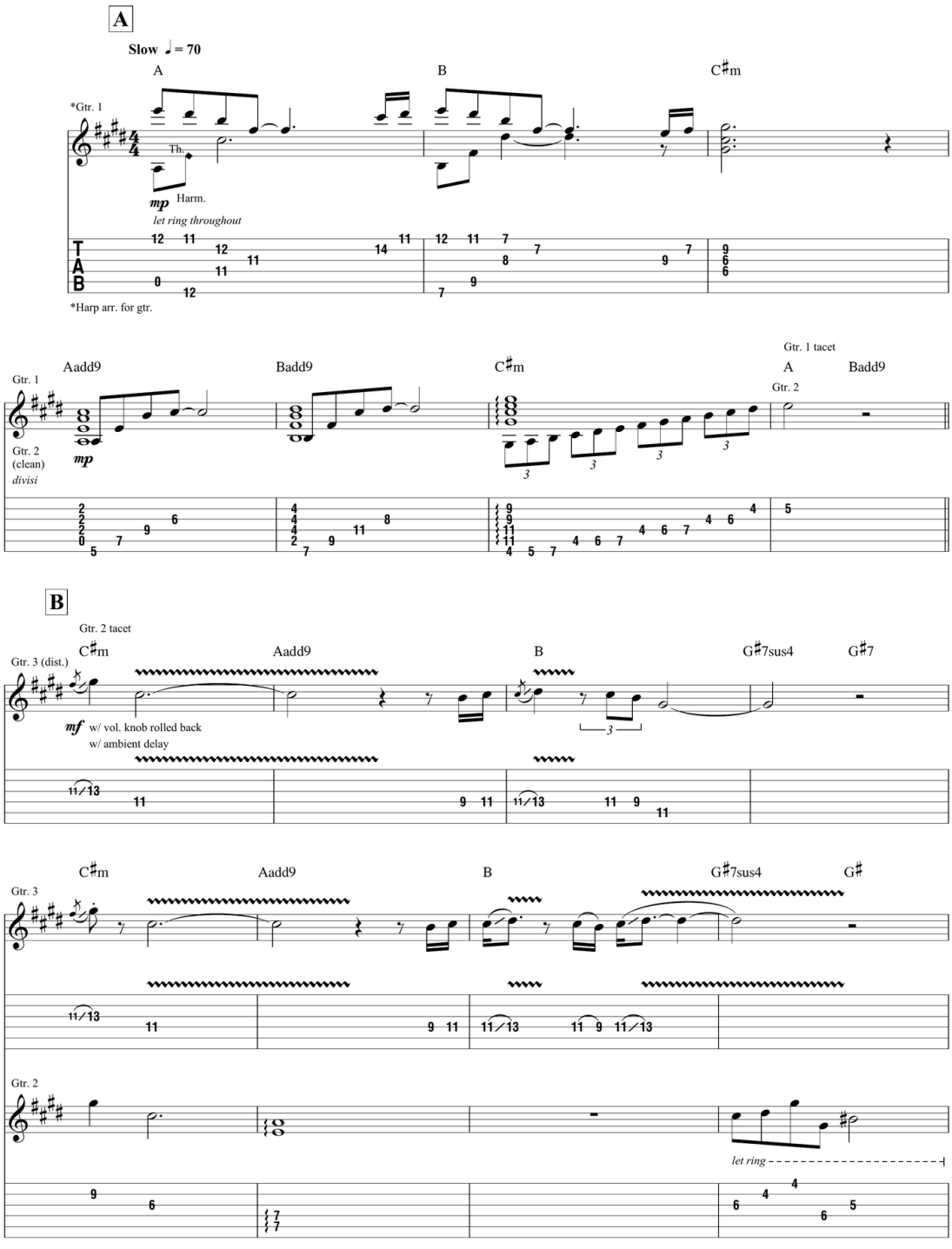




*6th fret of 4th str. gets bumped periodically due to vibrato.

LOTUS FEET

By Steve Vai



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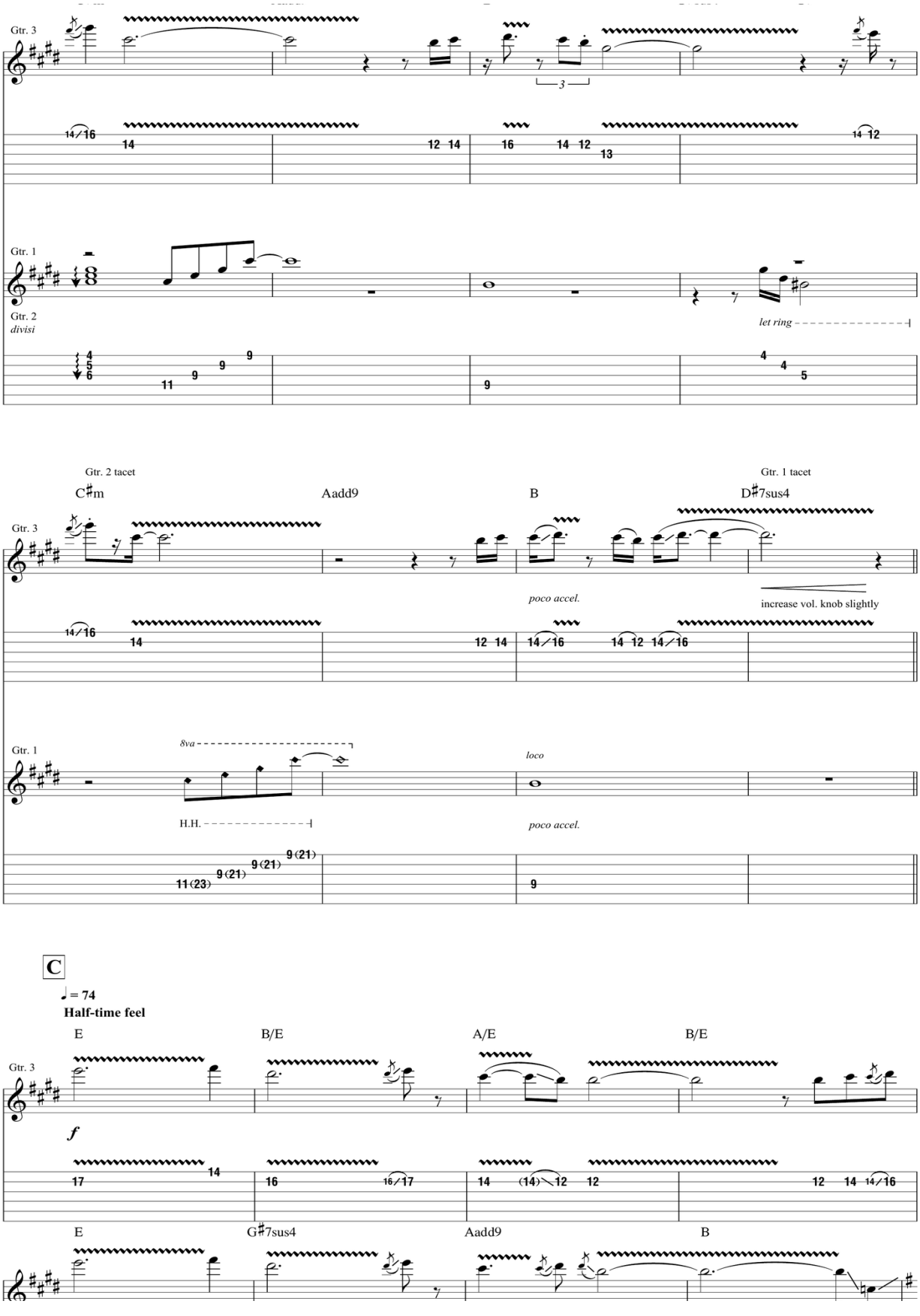
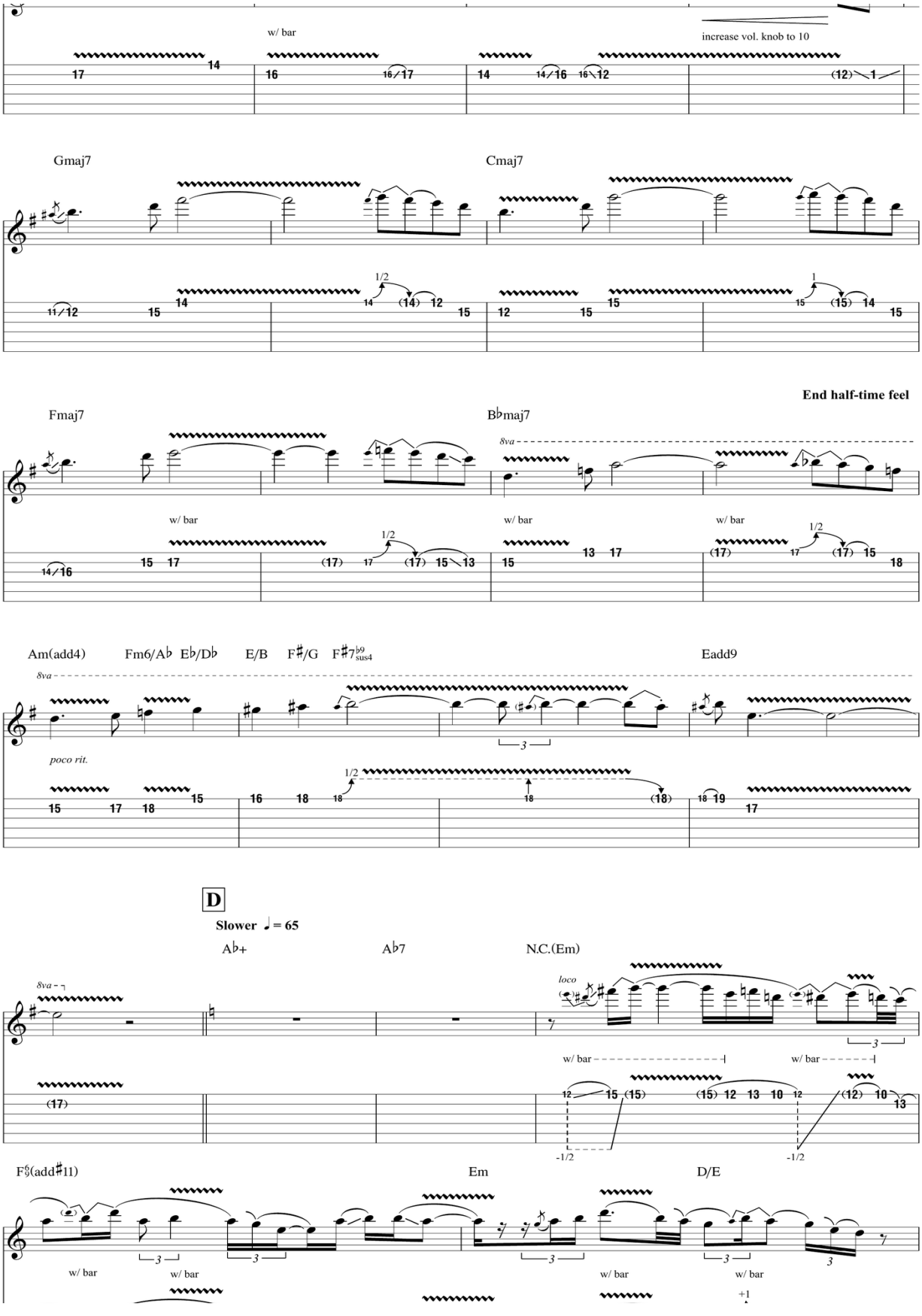
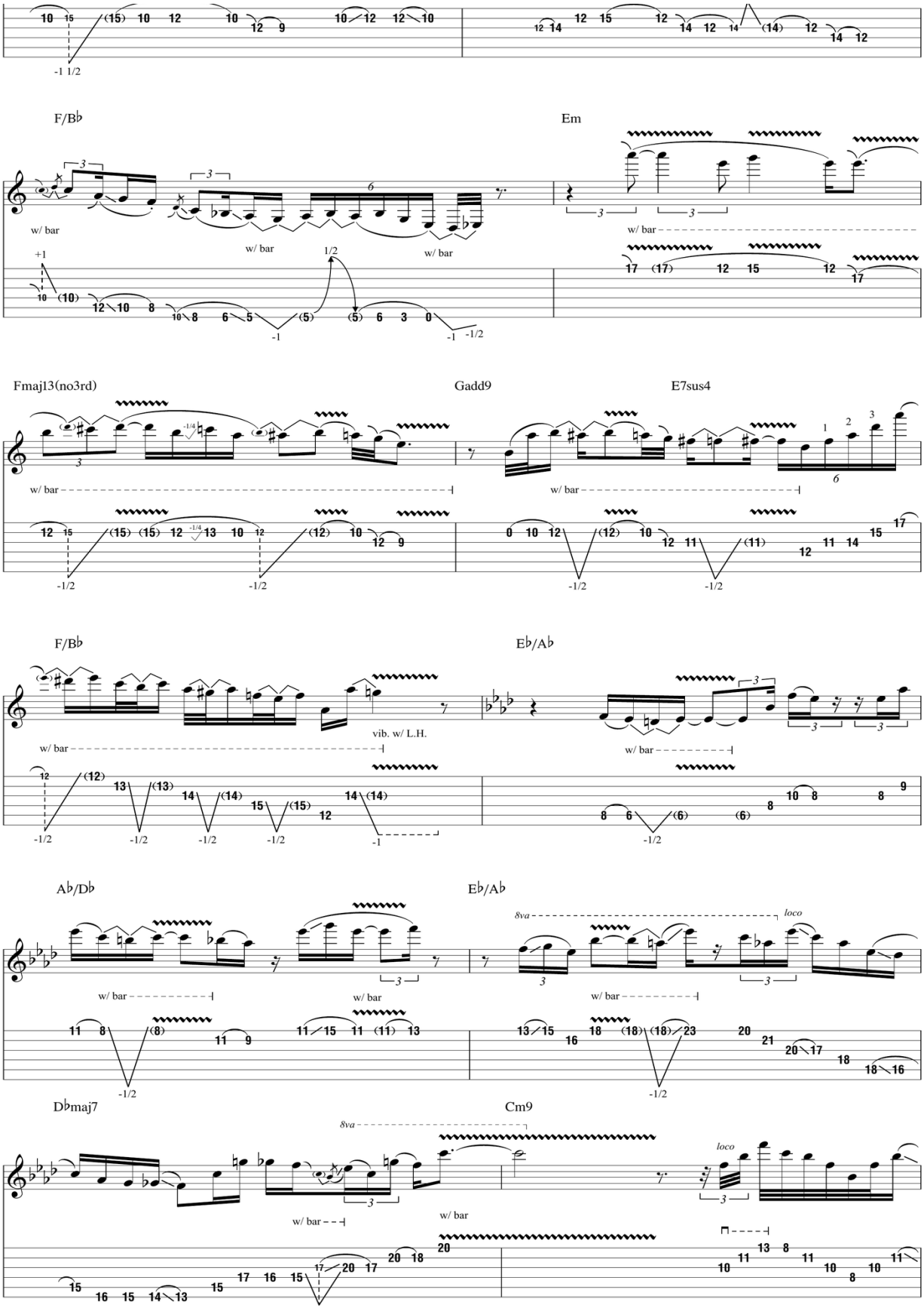
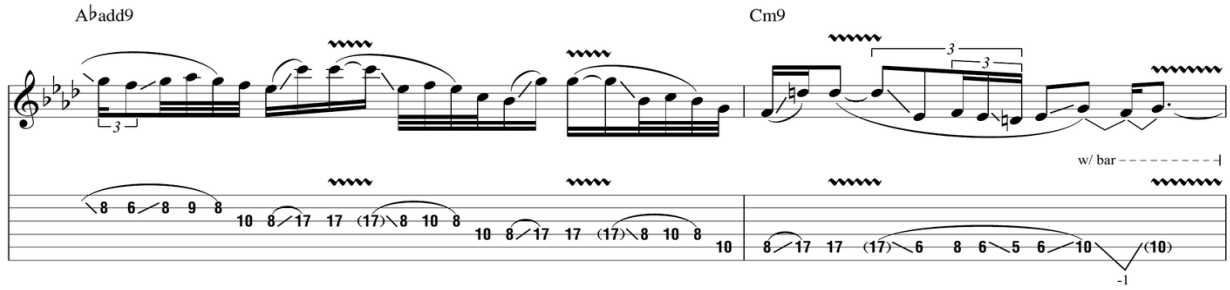
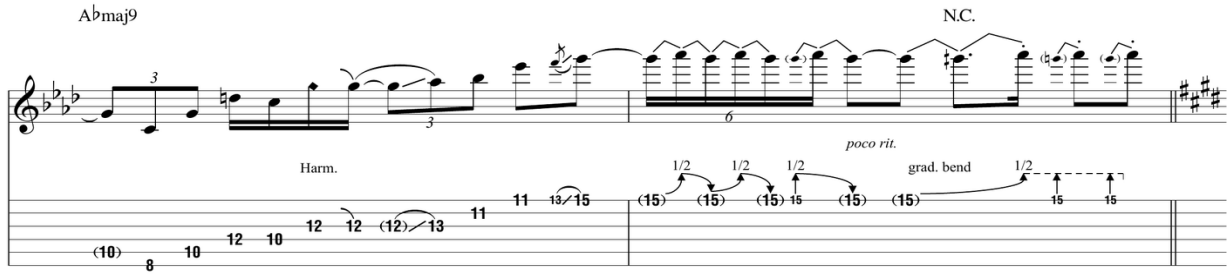
C♯m Aadd9 B G♯sus4 G♯


Gtr. 3
Gtr. 1
Gtr. 2
divisi
let ring
Gtr. 2 tacet
C♯m
Aadd9
B
D♯7sus4
Gtr. 1 tacet
poco accel.
increase vol. knob slightly
8va
loco
H.H.
poco accel.
C
♩ = 74
Half-time feel
E
B/E
A/E
B/E
f
E
G♯7sus4
Aadd9
B


w/ bar
increase vol. knob to 10
Gmaj7
Cmaj7
End half-time feel
Fmaj7
B♭maj7
8va
w/ bar
Am(add4)
Fm6/A♭
E♭/D♭
E/B
F♯/G
F♯7sus4
Eadd9
poco rit.
D
Slower ♩= 65
A♭+
A♭7
N.C.(Em)
loco
-1/2
F♯(add♯11)
Em
D/E
+1

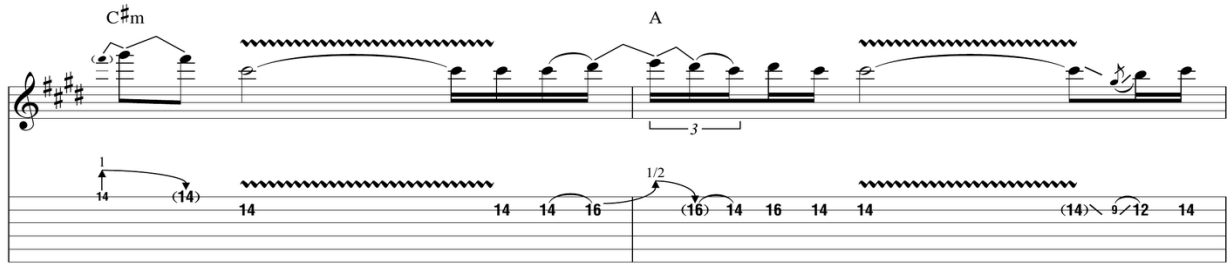

F/B♭
Em
Fmaj13(no3rd)
Gadd9
E7sus4
F/B♭
E♭/A♭
A♭/D♭
E♭/A♭
D♭maj7
Cm9
w/ bar
vib. w/ L.H.
8va
loco

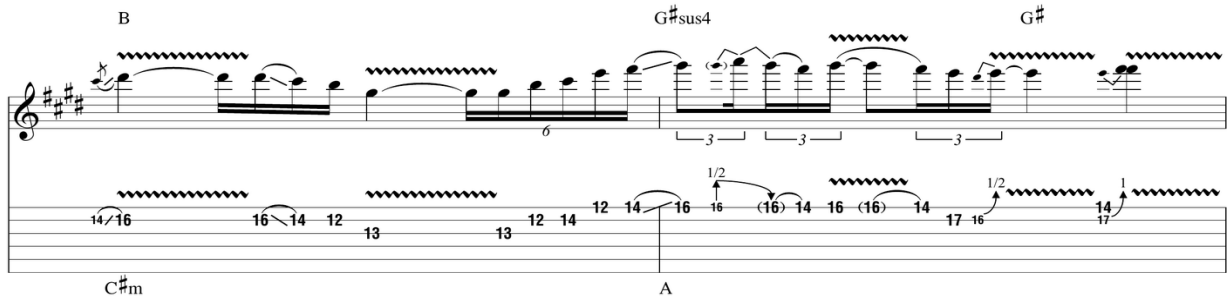


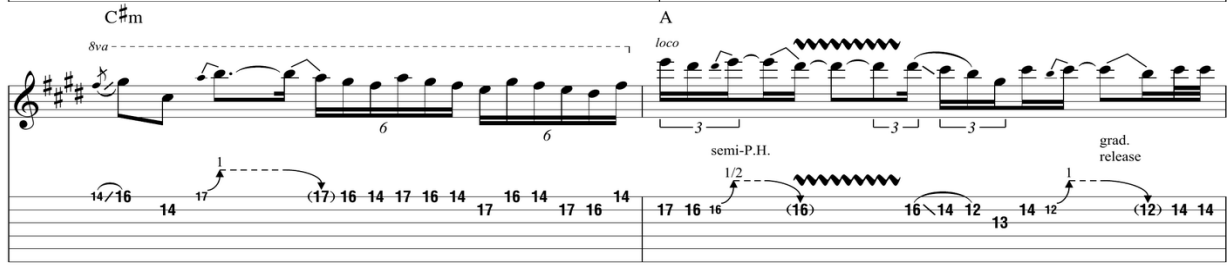


E

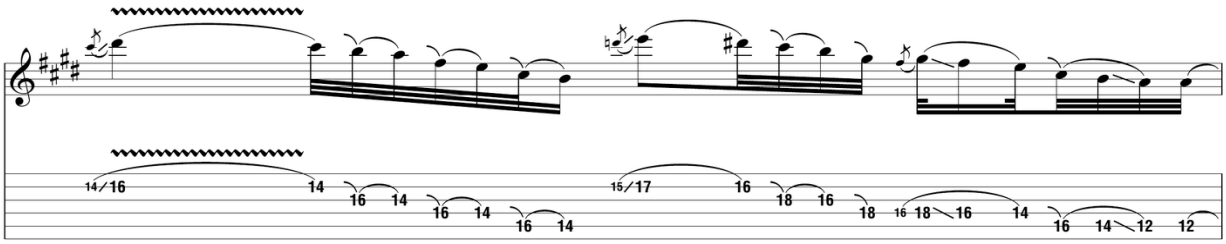
Tempo II
Half-time feel

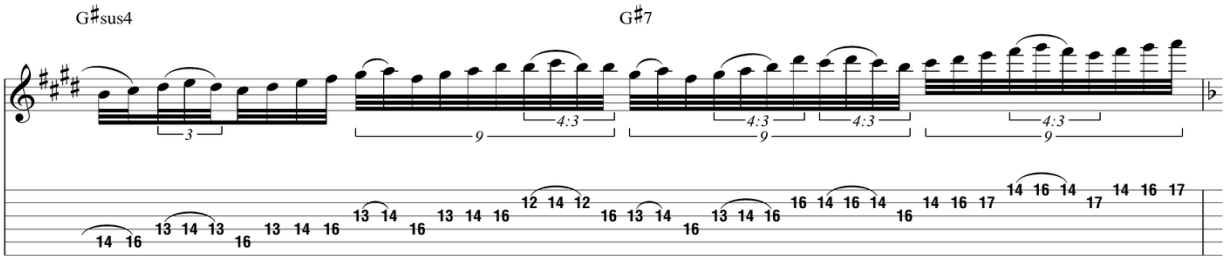


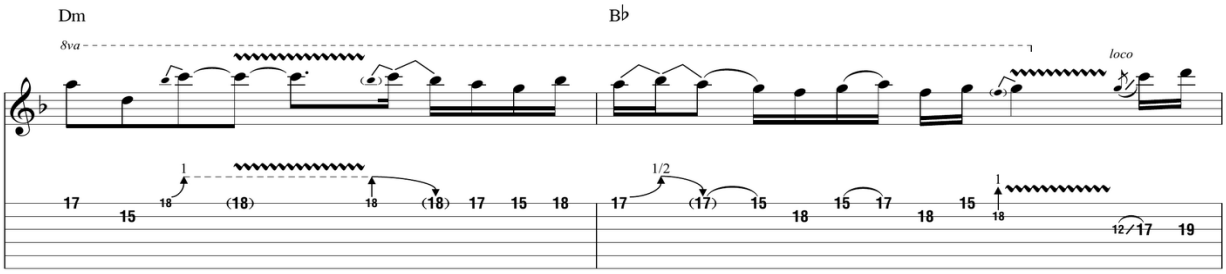


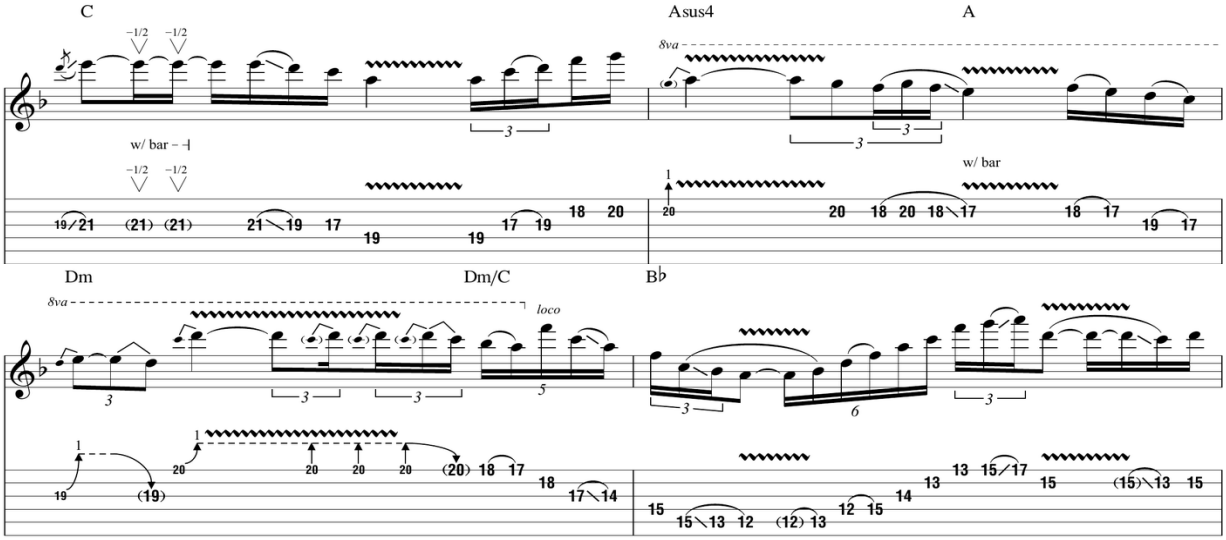


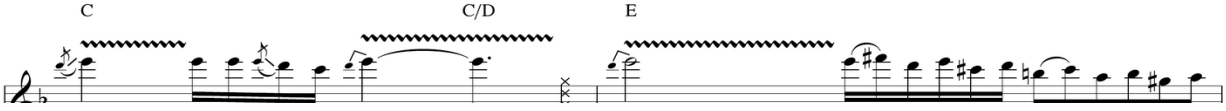
B

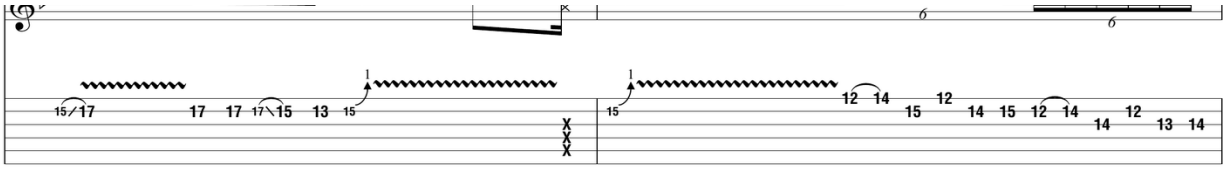


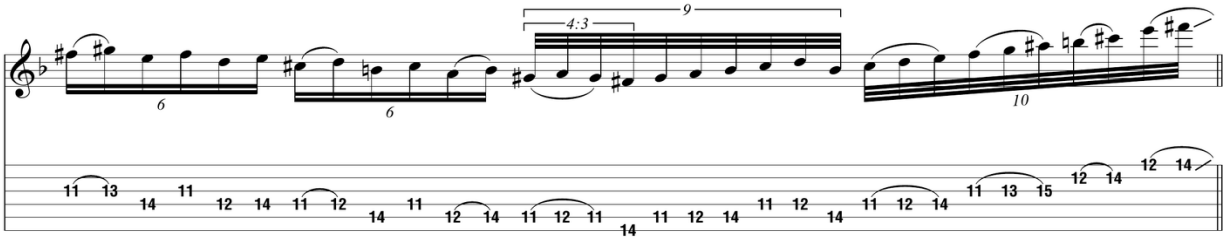

G♯sus4
G♯7


Dm
B♭
8va
loco

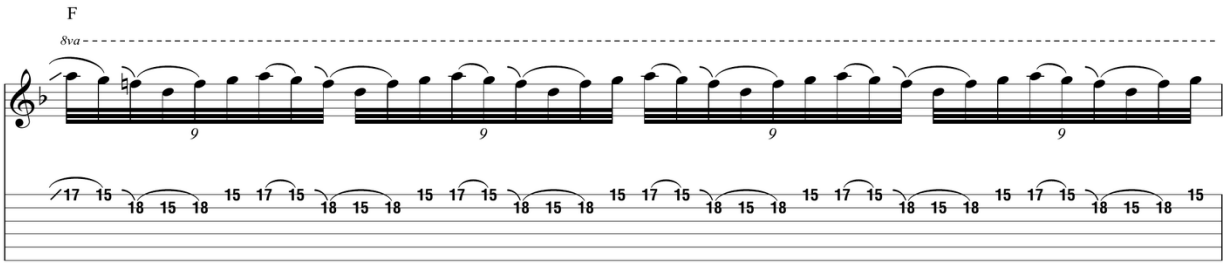

C
Asus4
A
w/ bar
Dm
Dm/C
B♭
8va
loco

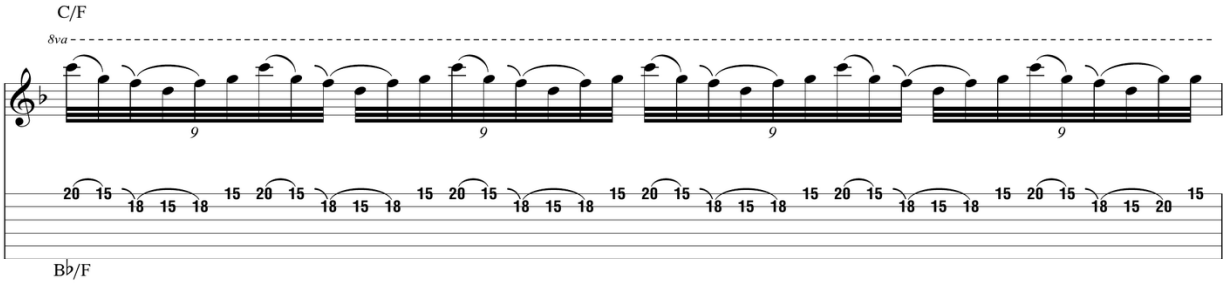

C
C/D
E

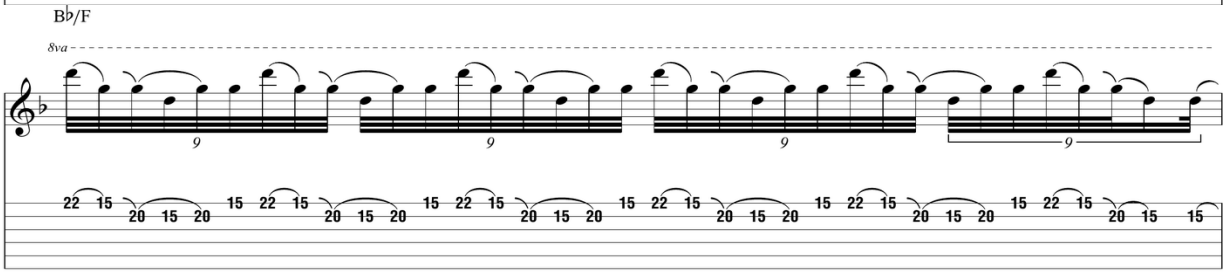


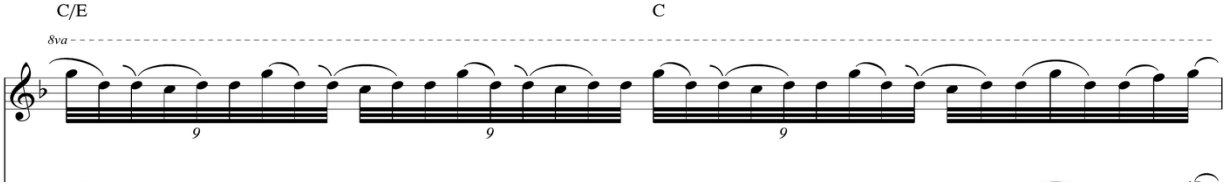


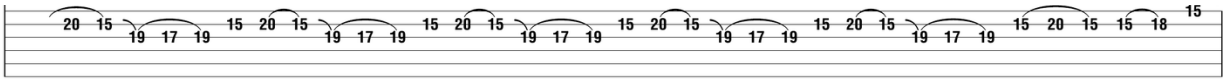
F



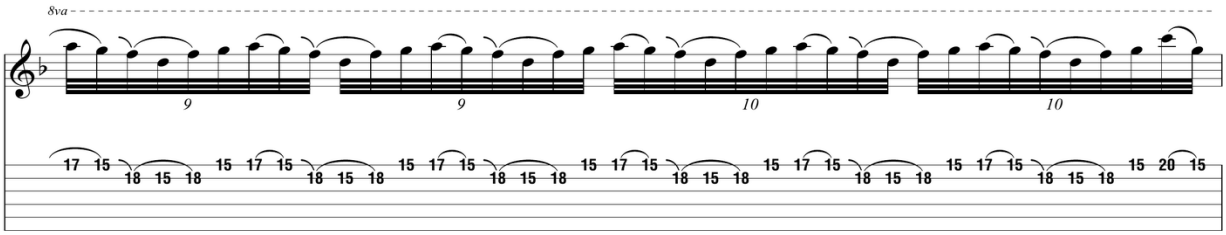




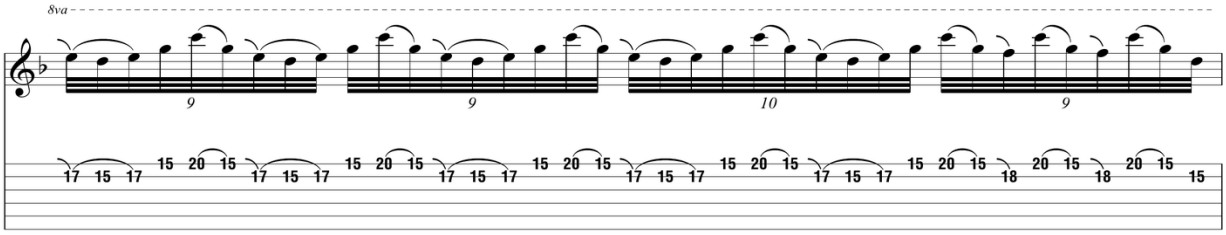




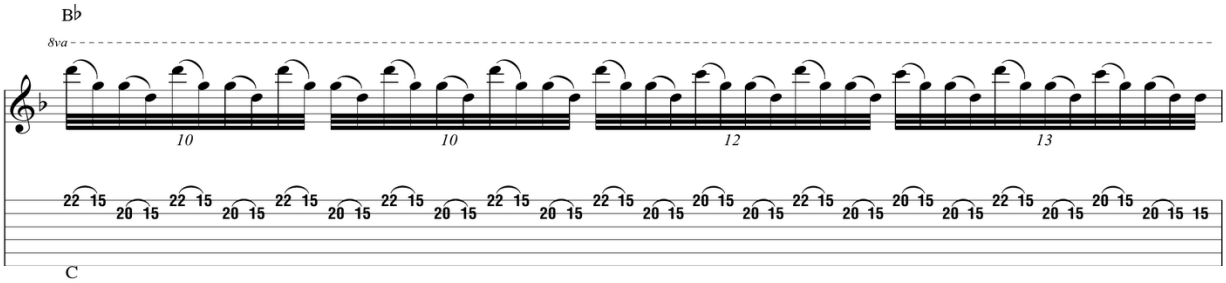
F



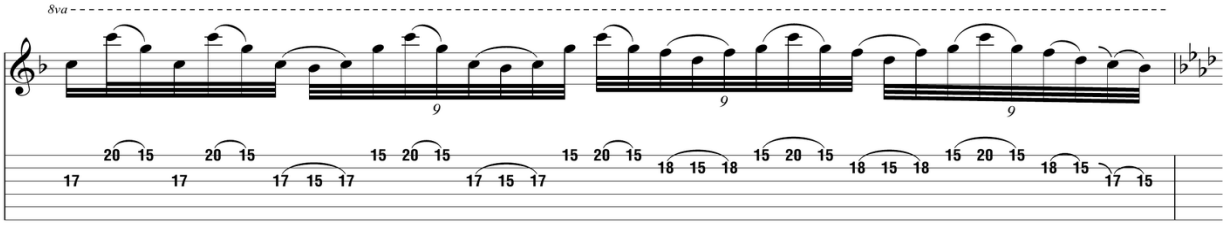
C



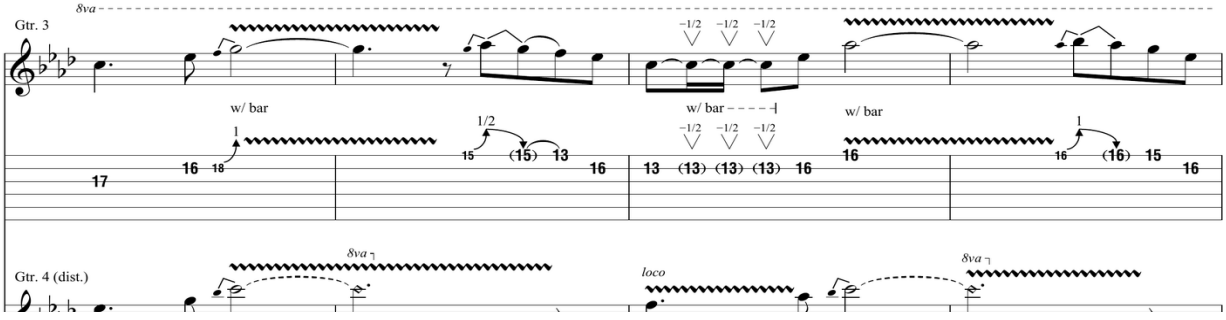
B♭

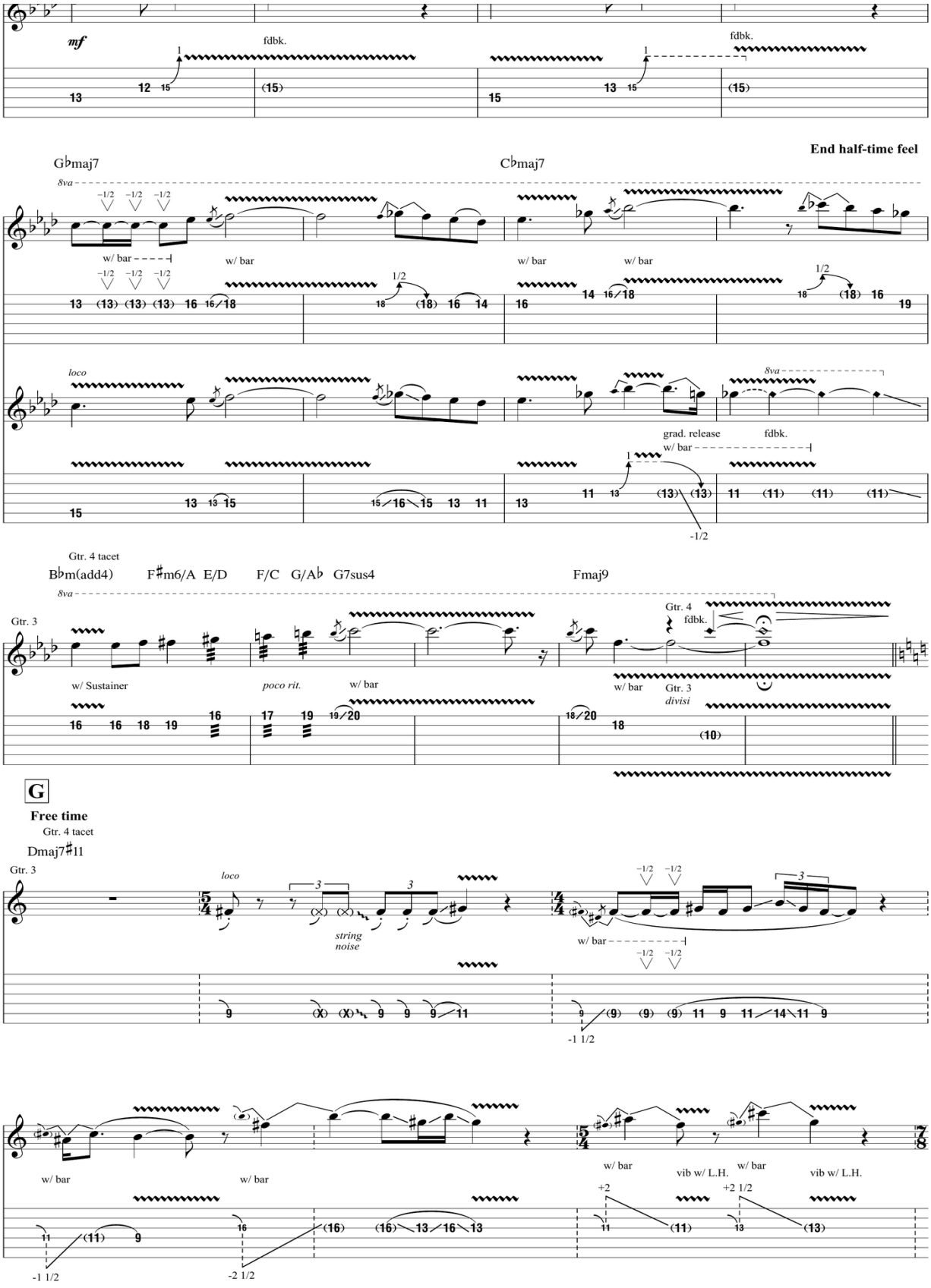


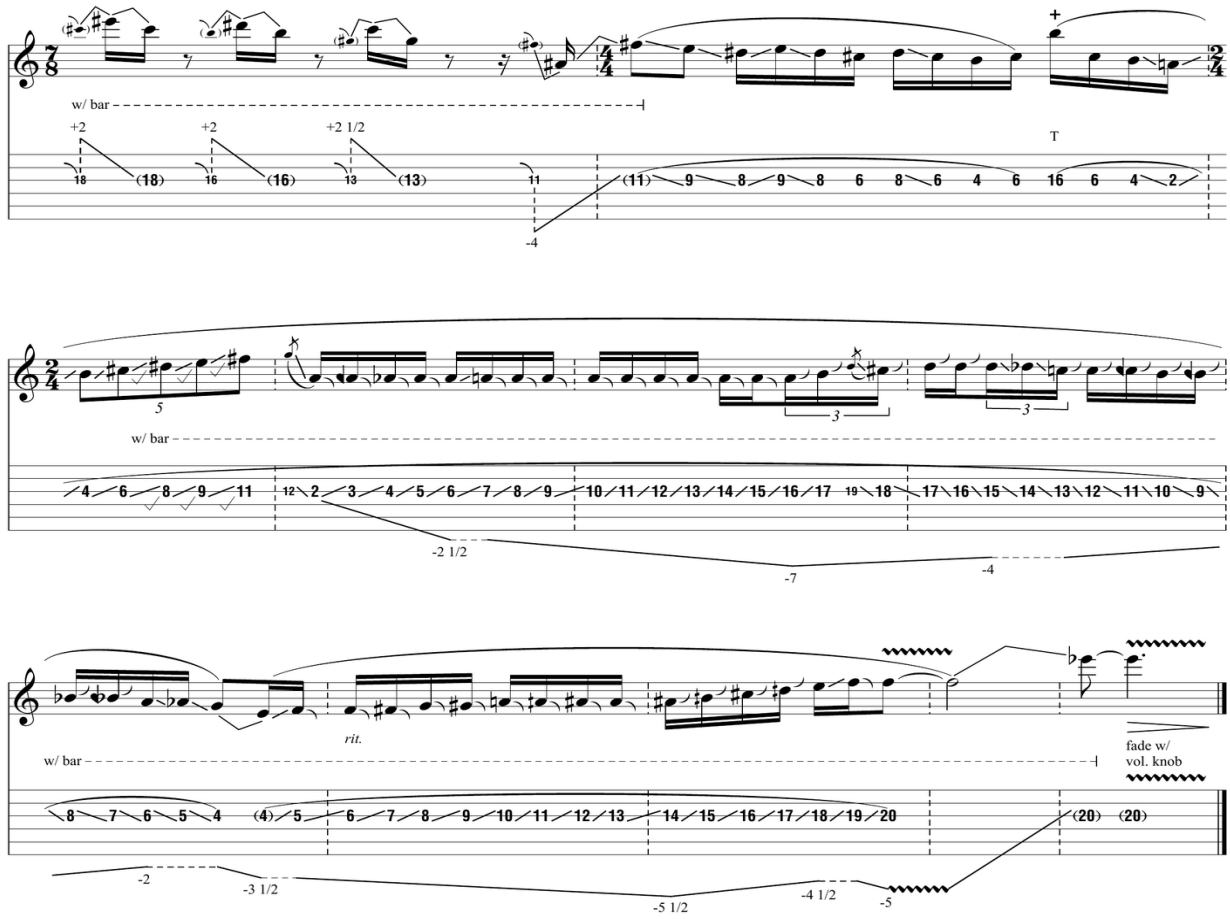
C



A♭maj7 D♭maj7

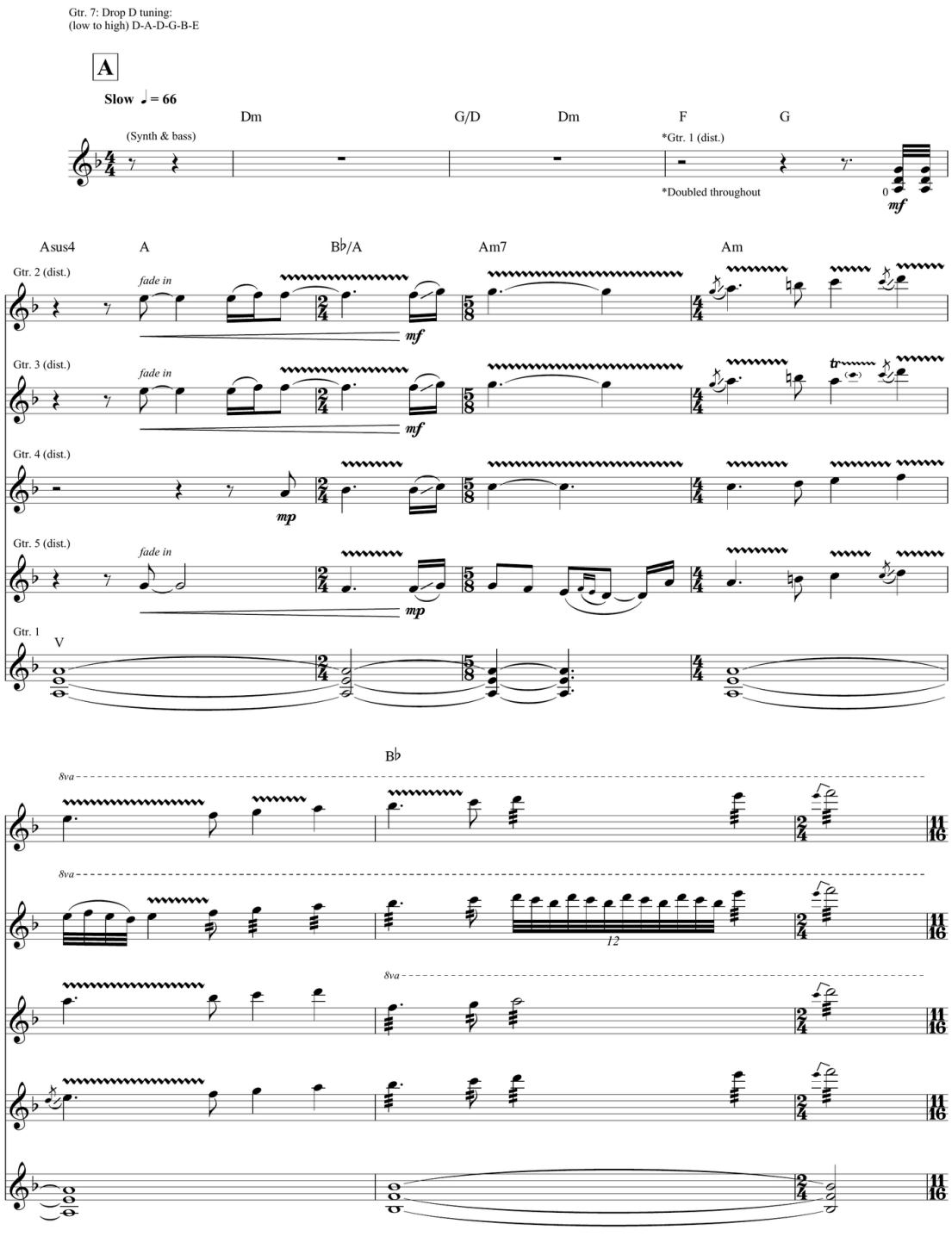



mf
fdbk.
fdbk.
End half-time feel
G♭maj7
C♭maj7
8va
w/ bar
loco
grad. release
fdbk.
-1/2
Gtr. 4 tacet
B♭m(add4)
F♯m6/A
E/D
F/C
G/A♭
G7sus4
Fmaj9
Gtr. 3
w/ Sustainer
poco rit.
Gtr. 4
Gtr. 3
divisi
G
Free time
Gtr. 4 tacet
Dmaj7♯11
string noise
-1 1/2
vib w/ L.H.
+2
+2 1/2
-2 1/2


w/ bar
+2
+2
+2 1/2
T
-4
w/ bar
-2 1/2
-7
-4
rit.
w/ bar
fade w/
vol. knob
-2
-3 1/2
-5 1/2
-4 1/2
-5

NOW WE RUN

By Steve Vai



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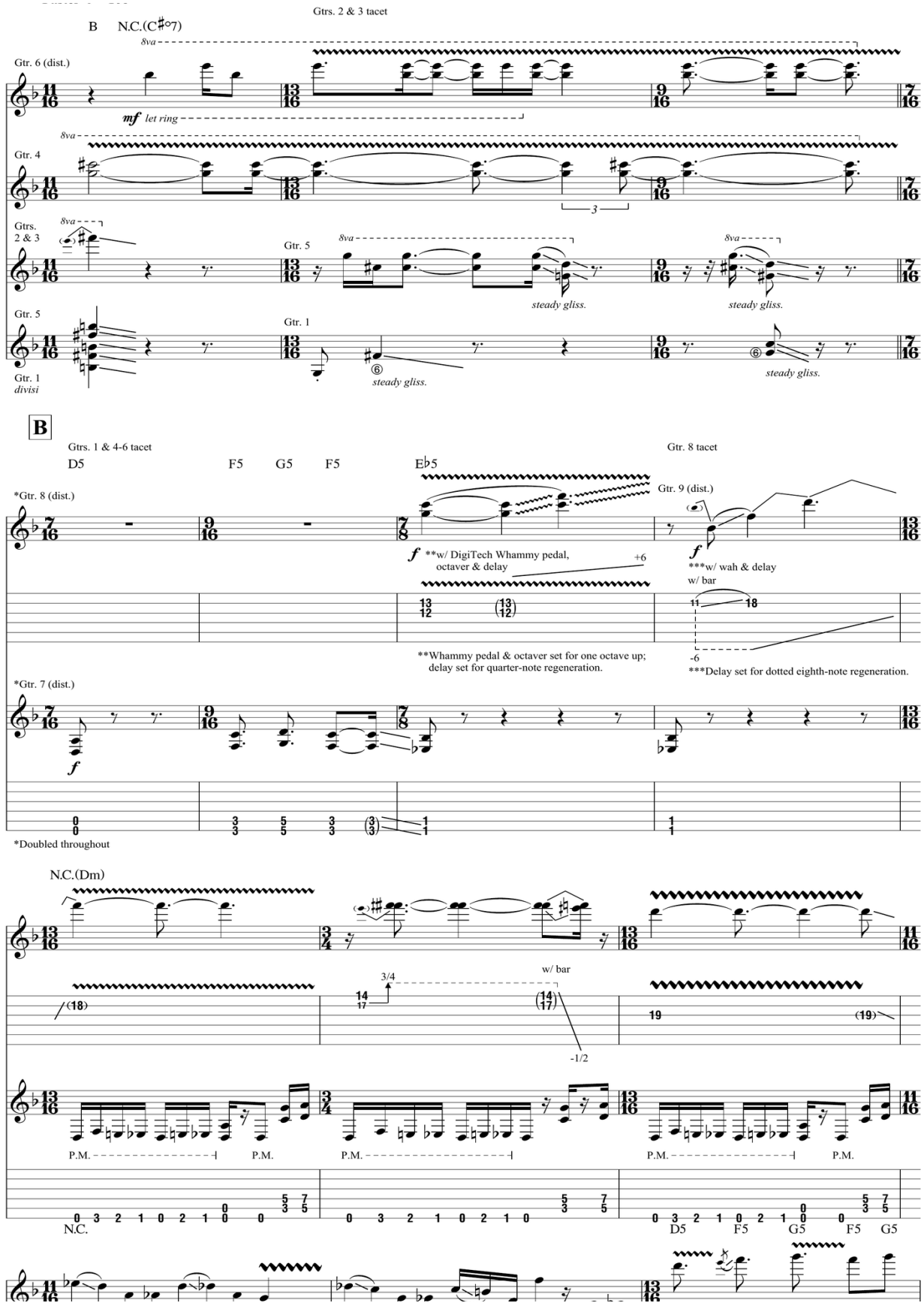
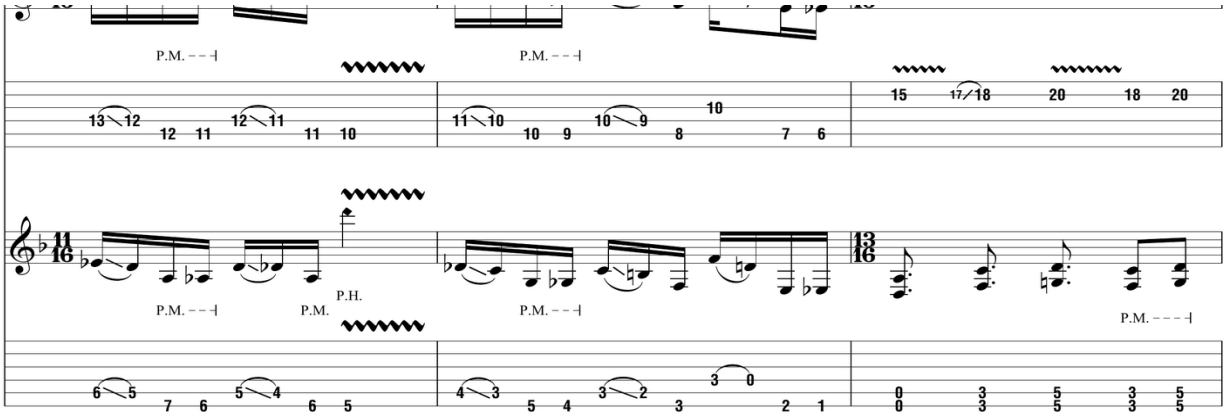
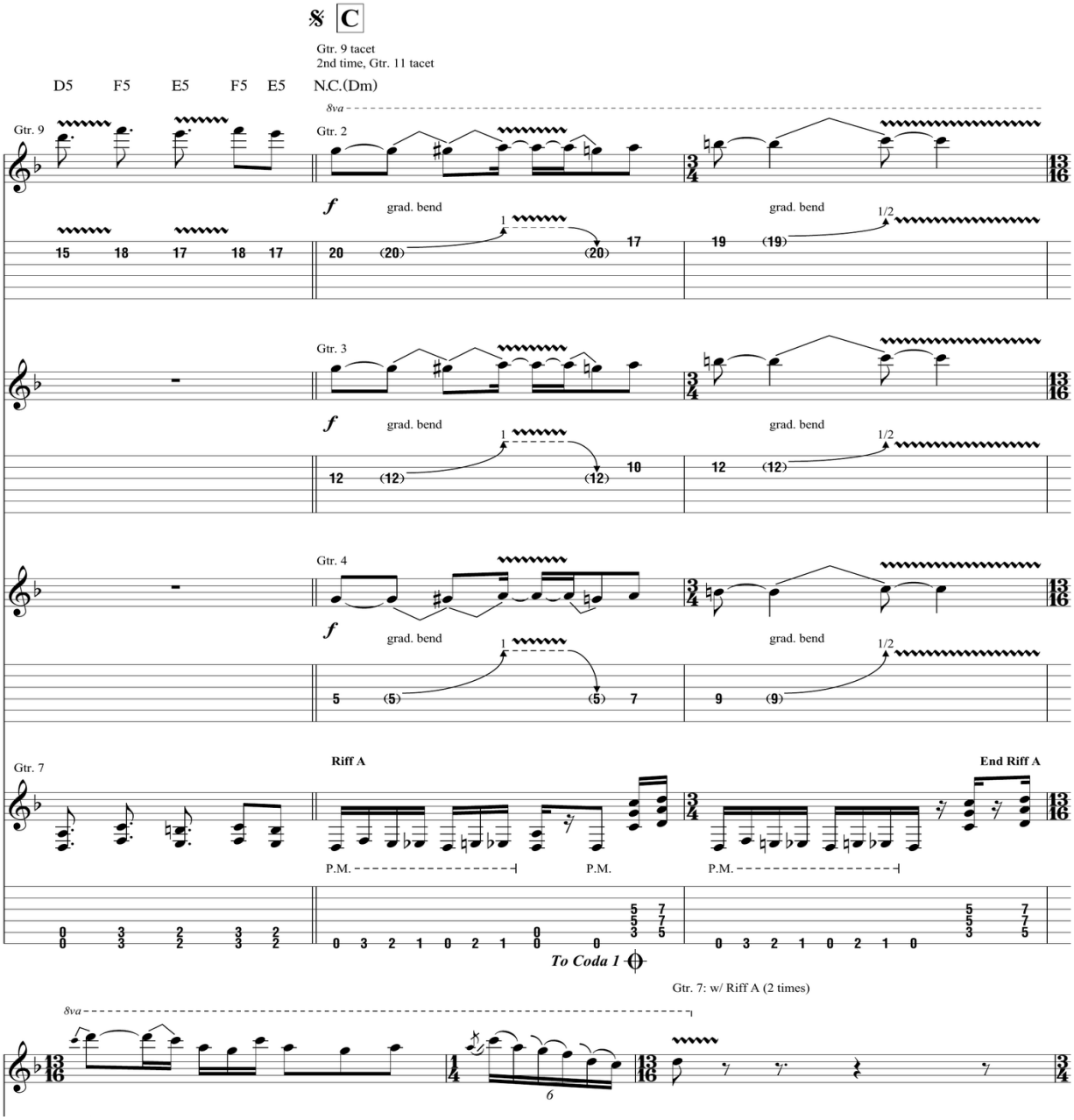
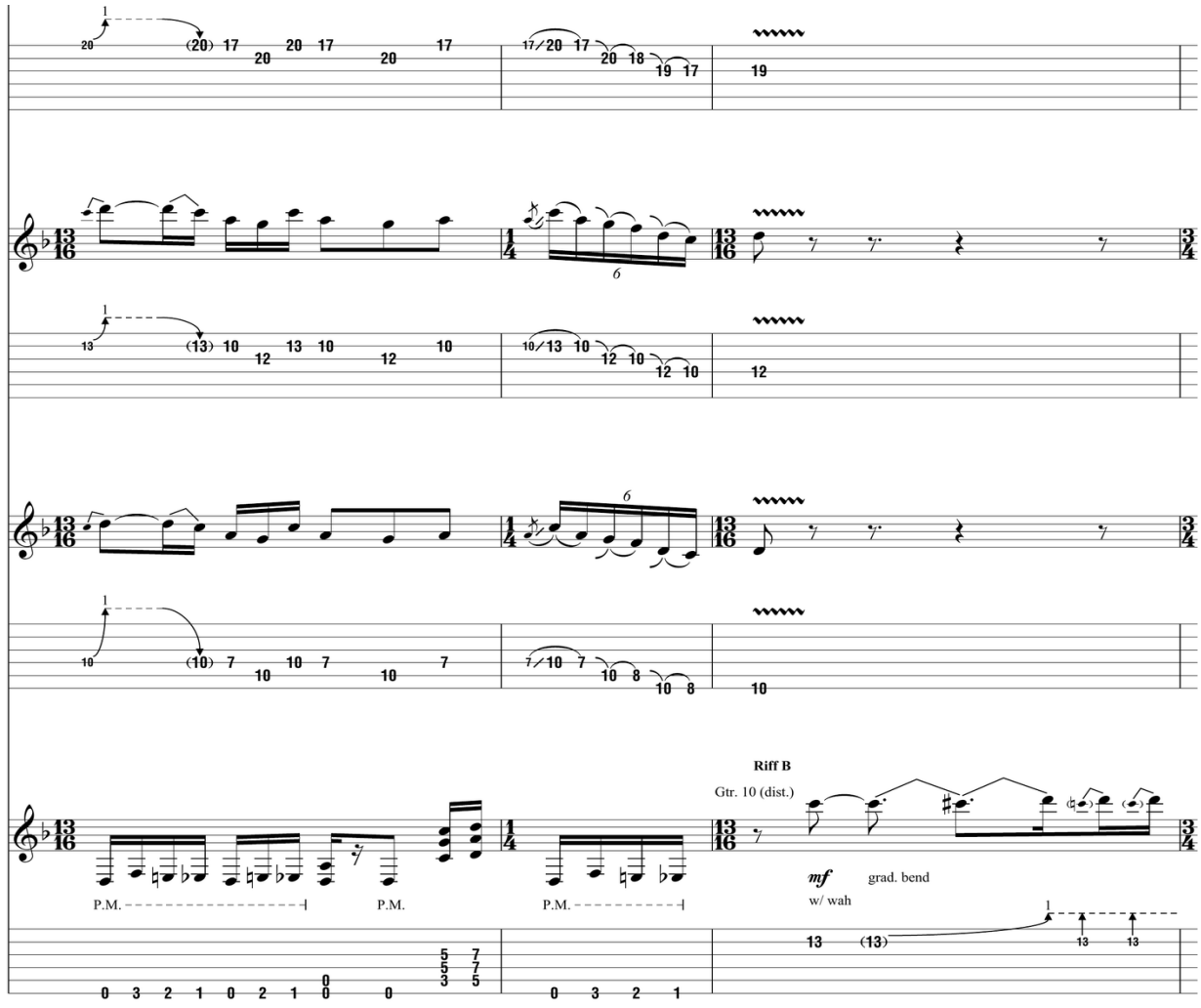
Faster ♩ = 106


Gtrs. 2 & 3 tacet
B
N.C.(C♯°7)
8va
Gtr. 6 (dist.)
mf let ring
Gtr. 4
3
Gtrs. 2 & 3
Gtr. 5
steady gliss.
Gtr. 1
divisi
B
Gtrs. 1 & 4-6 tacet
D5
F5
G5
F5
E♭5
Gtr. 8 tacet
*Gtr. 8 (dist.)
Gtr. 9 (dist.)
f
**w/ DigiTech Whammy pedal, octaver & delay
+6
***w/ wah & delay
w/ bar
**Whammy pedal & octaver set for one octave up; delay set for quarter-note regeneration.
***Delay set for dotted eighth-note regeneration.
*Gtr. 7 (dist.)
*Doubled throughout
N.C.(Dm)
3/4
w/ bar
-1/2
P.M.
N.C.
D5
F5
G5
F5
G5

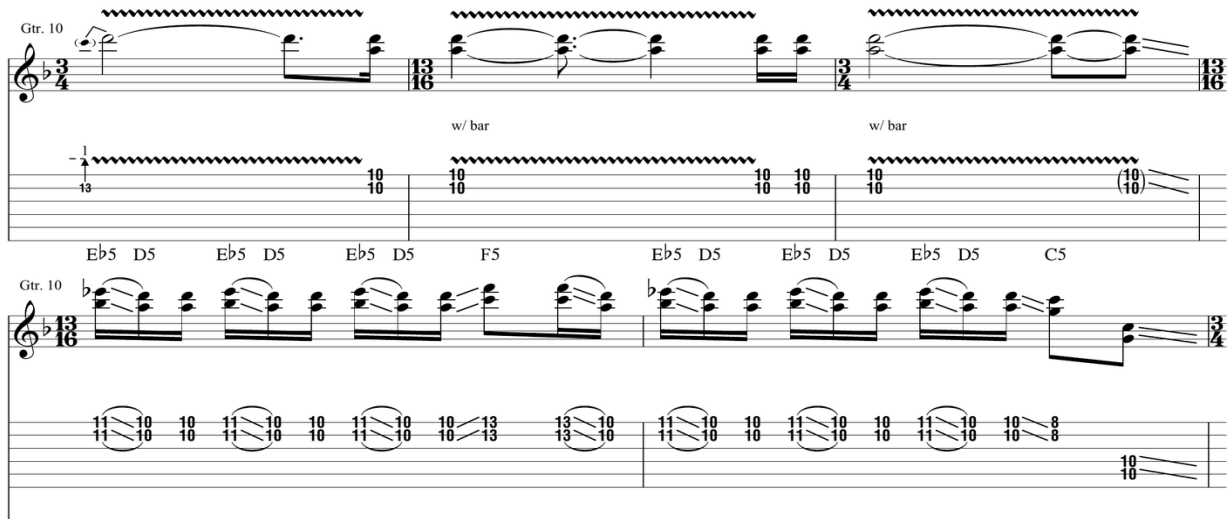

P.M.
P.M.
P.H.
P.M.
P.M.
P.M.
P.M.

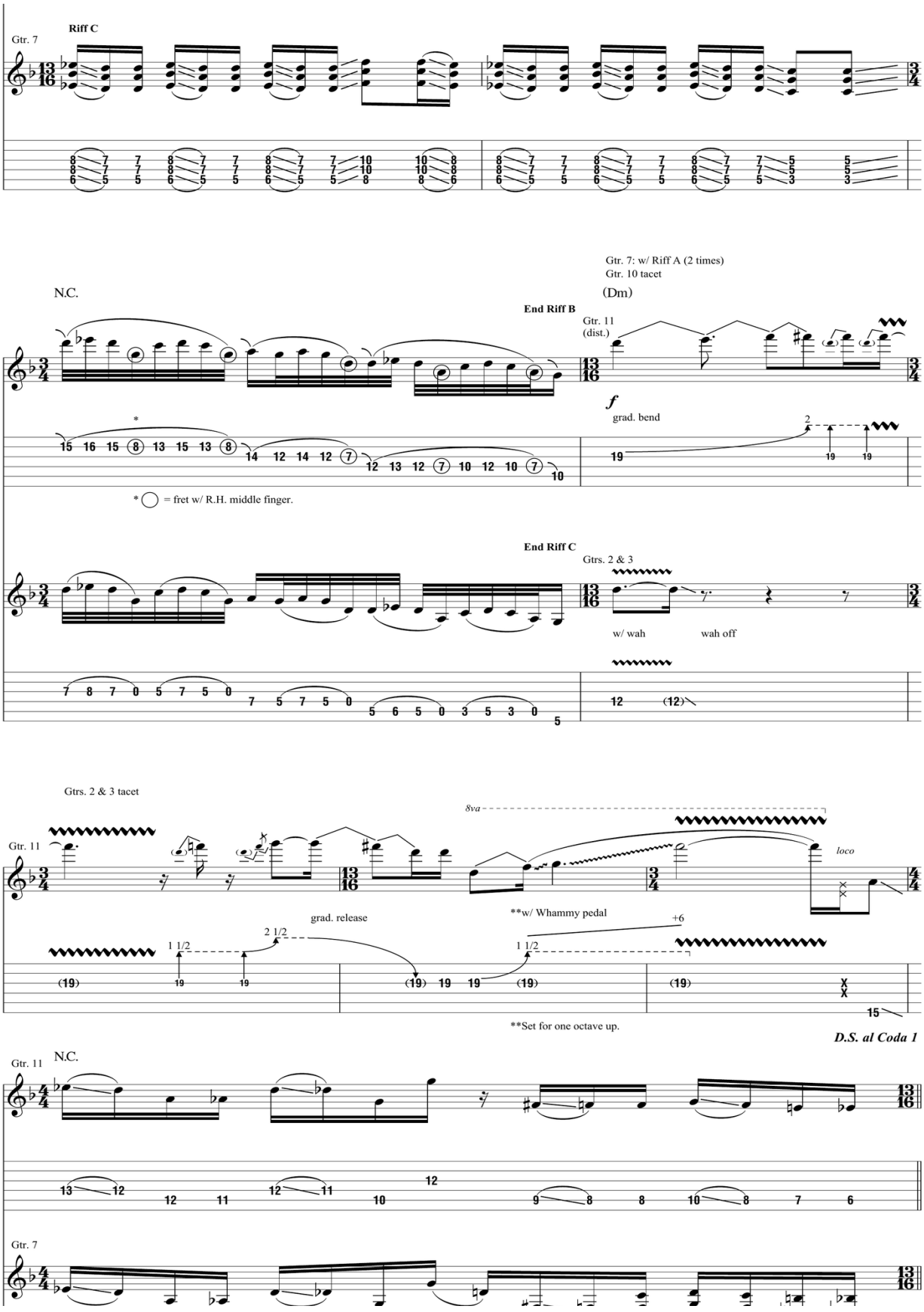

C
Gtr. 9 tacet
2nd time, Gtr. 11 tacet
D5 F5 E5 F5 E5 N.C.(Dm)
8va
Gtr. 9
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 7
f
grad. bend
1/2
Riff A
End Riff A
P.M.
To Coda 1

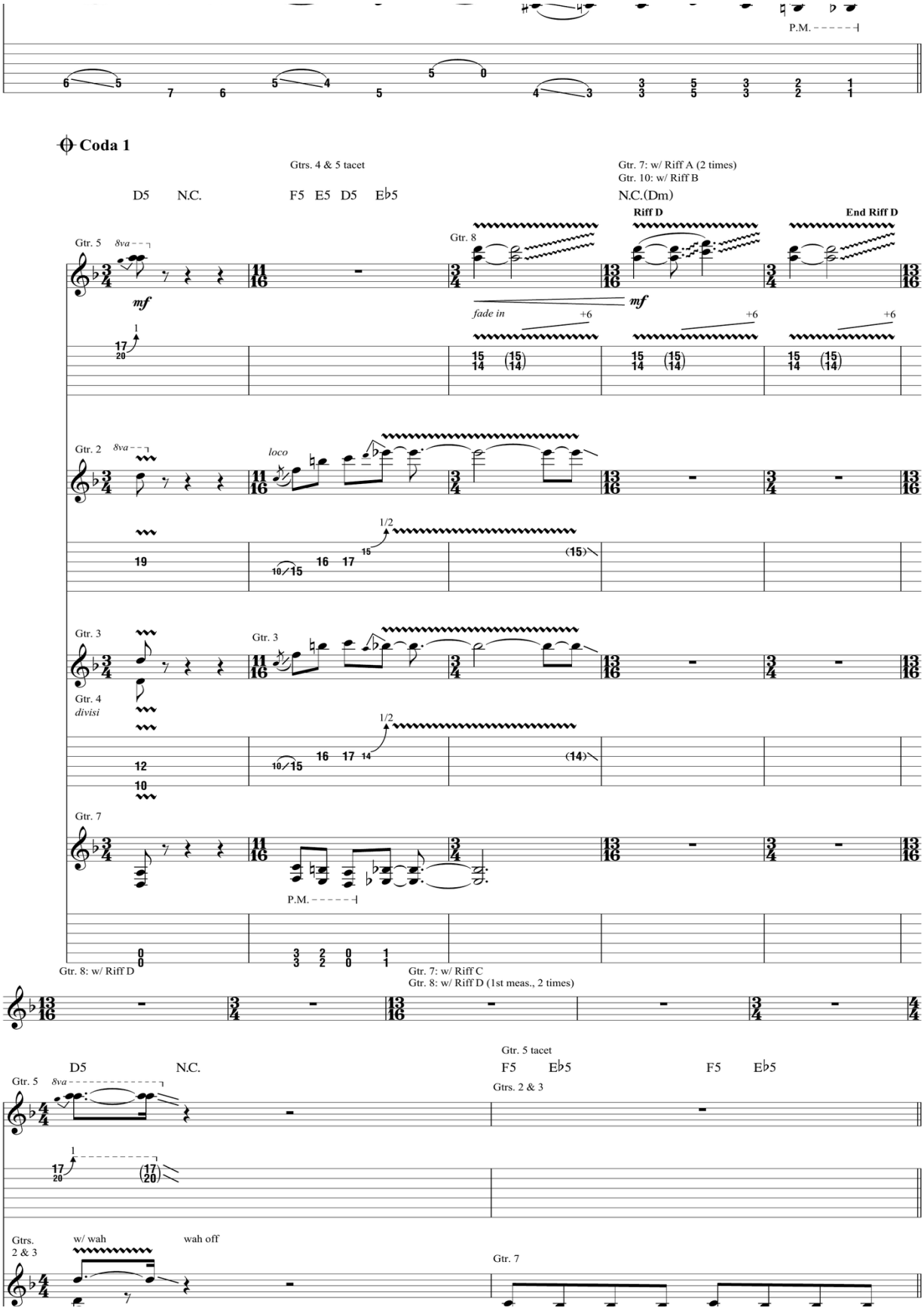
8va
Gtr. 7: w/ Riff A (2 times)

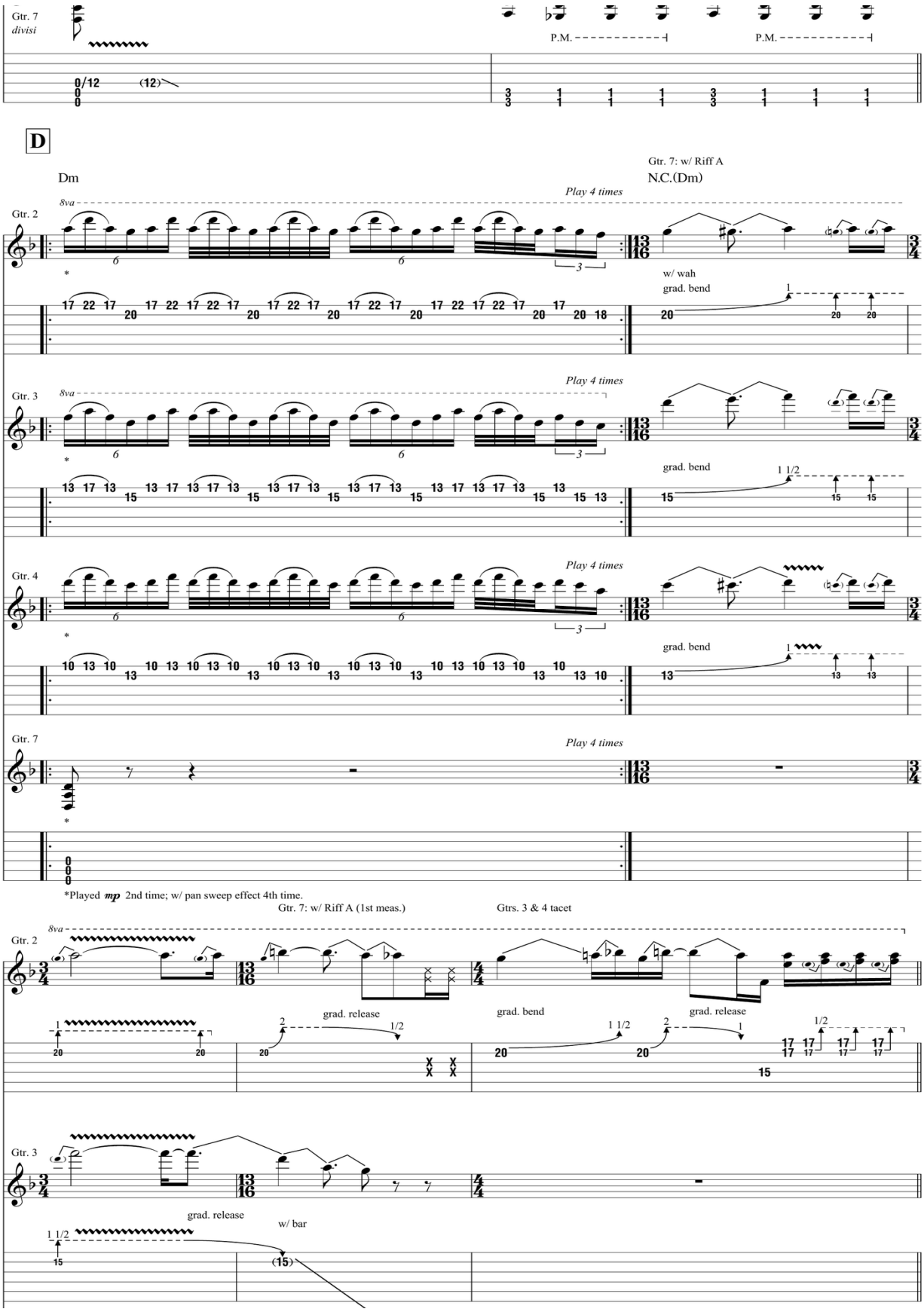


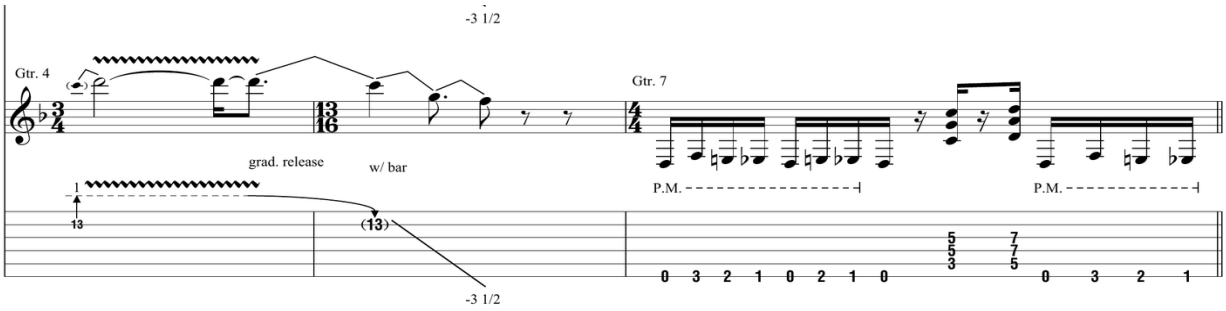
Gtrs. 2-4 tacet




Riff C
Gtr. 7
N.C.
Gtr. 7: w/ Riff A (2 times)
Gtr. 10 tacet
(Dm)
End Riff B
Gtr. 11
(dist.)
f
grad. bend
* = fret w/ R.H. middle finger.
End Riff C
Gtrs. 2 & 3
w/ wah
wah off
Gtrs. 2 & 3 tacet
Gtr. 11
8va
loco
grad. release
**w/ Whammy pedal
+6
**Set for one octave up.
D.S. al Coda 1
Gtr. 11
N.C.
Gtr. 7


P.M.
Coda 1
Gtrs. 4 & 5 tacet
D5 N.C. F5 E5 D5 E♭5
Gtr. 7: w/ Riff A (2 times)
Gtr. 10: w/ Riff B
N.C.(Dm)
Riff D
End Riff D
Gtr. 5
8va
mf
Gtr. 8
fade in
+6
Gtr. 2
loco
1/2
Gtr. 3
Gtr. 4
divisi
Gtr. 7
P.M.
Gtr. 8: w/ Riff D
Gtr. 7: w/ Riff C
Gtr. 8: w/ Riff D (1st meas., 2 times)
D5 N.C.
Gtr. 5 tacet
F5 E♭5 F5 E♭5
Gtrs. 2 & 3
Gtrs. 2 & 3
w/ wah
wah off
Gtr. 7


Gtr. 7
divisi
P.M.
P.M.
D
Dm
Gtr. 7: w/ Riff A
N.C.(Dm)
Play 4 times
8va
Gtr. 2
w/ wah
grad. bend
Gtr. 3
grad. bend
Gtr. 4
grad. bend
Gtr. 7
*Played mp 2nd time; w/ pan sweep effect 4th time.
Gtr. 7: w/ Riff A (1st meas.)
Gtrs. 3 & 4 tacet
grad. release
grad. bend
grad. release
grad. release
w/ bar

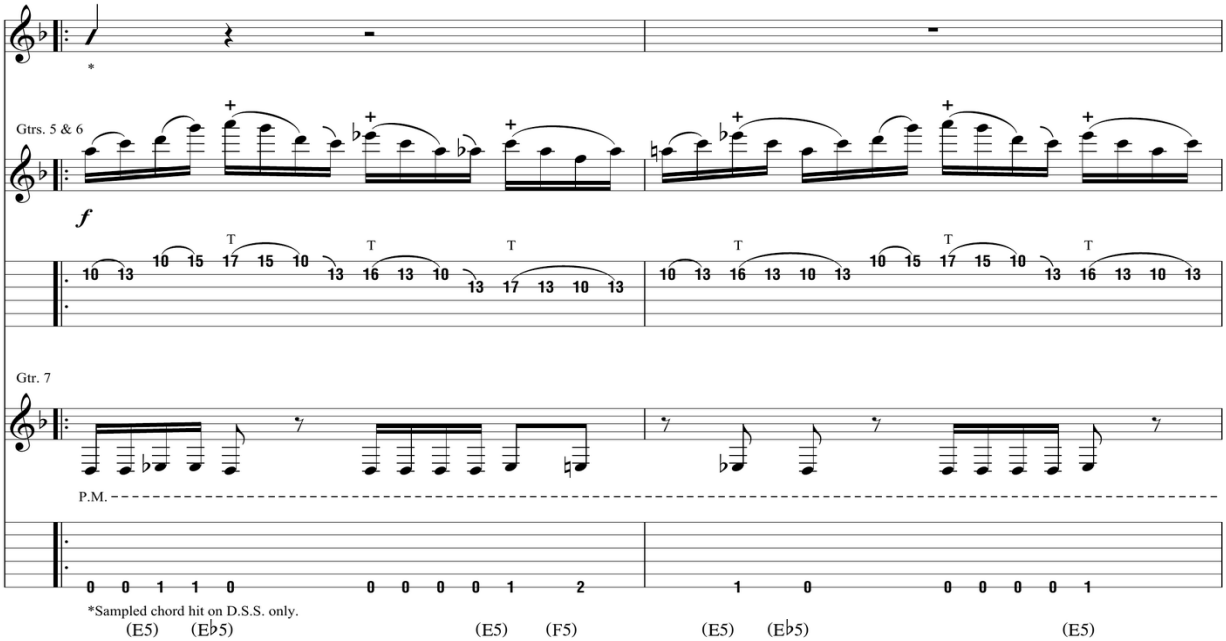


𝄋𝄋 E

Double time ♩ = 212

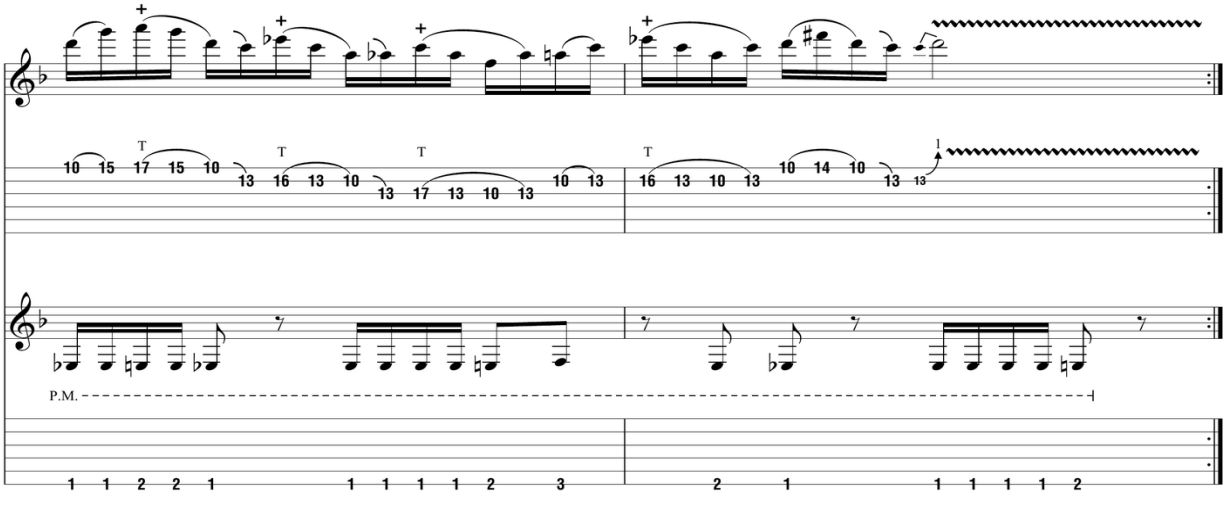
Gtr. 2 tacet

N.C.(D5) (E♭5) (D5) (E♭5) (E5) (E♭5) (D5) (E♭5)



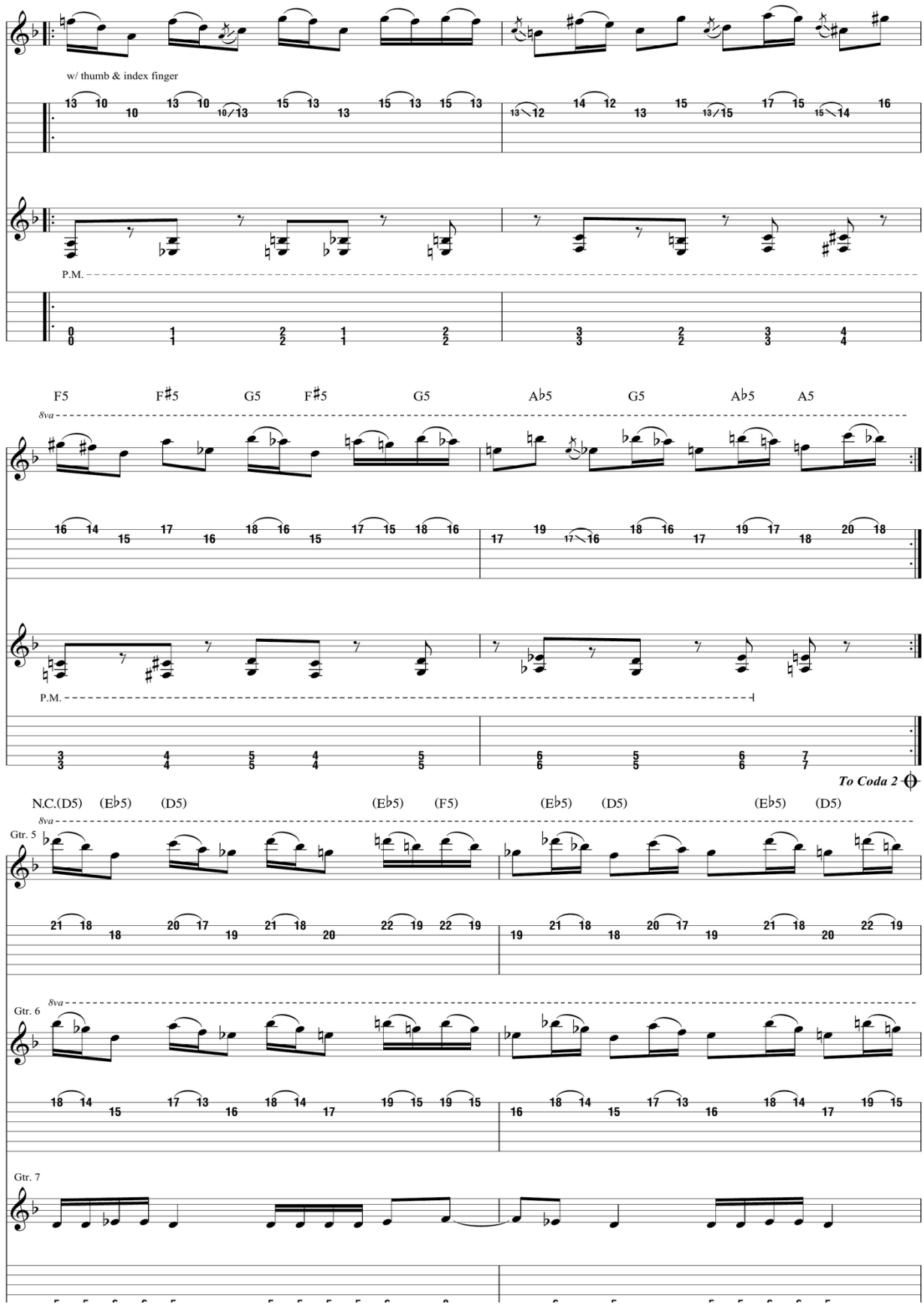
*Sampled chord hit on D.S.S. only.

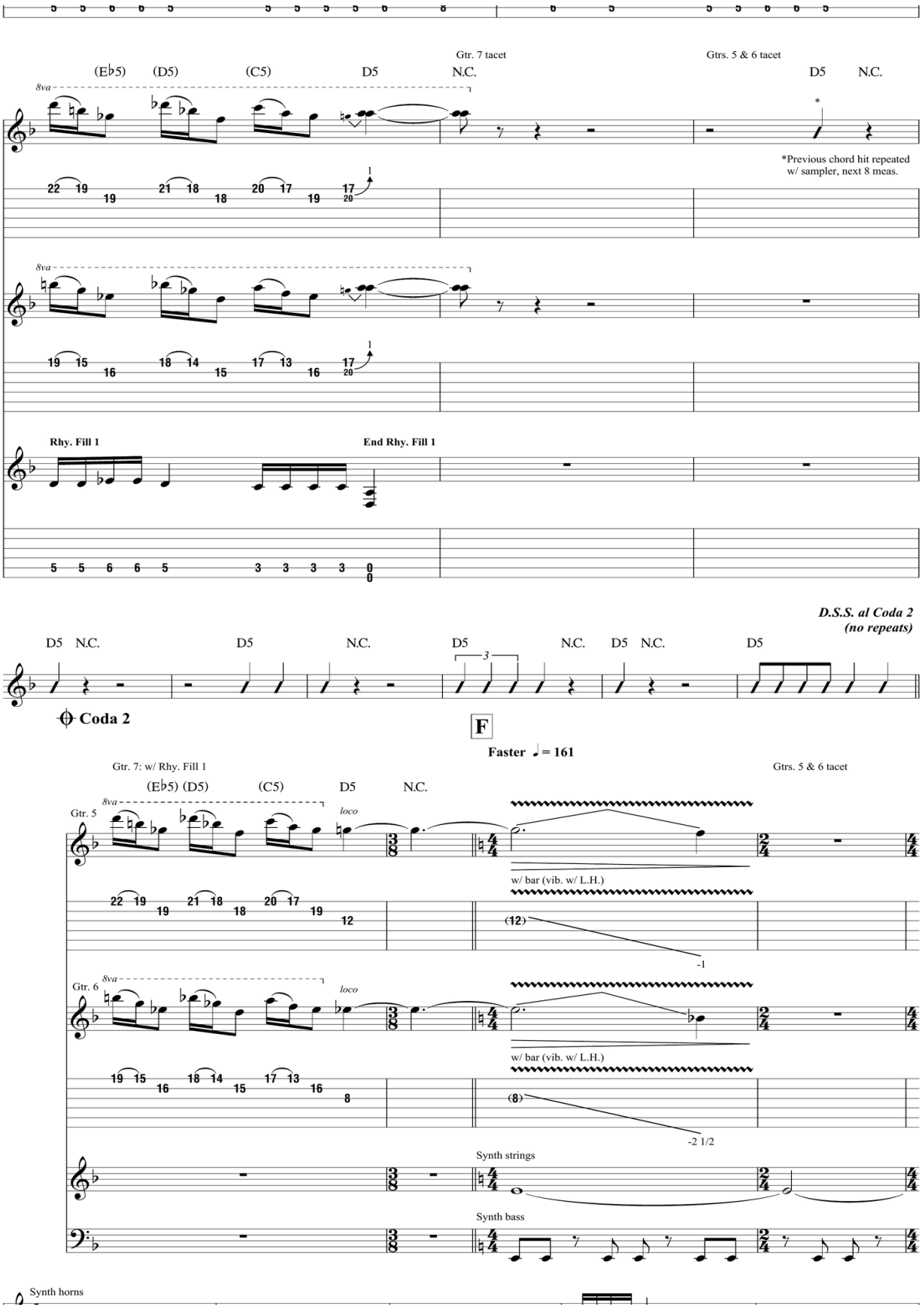
(E5) (E♭5) (E5) (F5) (E5) (E♭5) (E5)

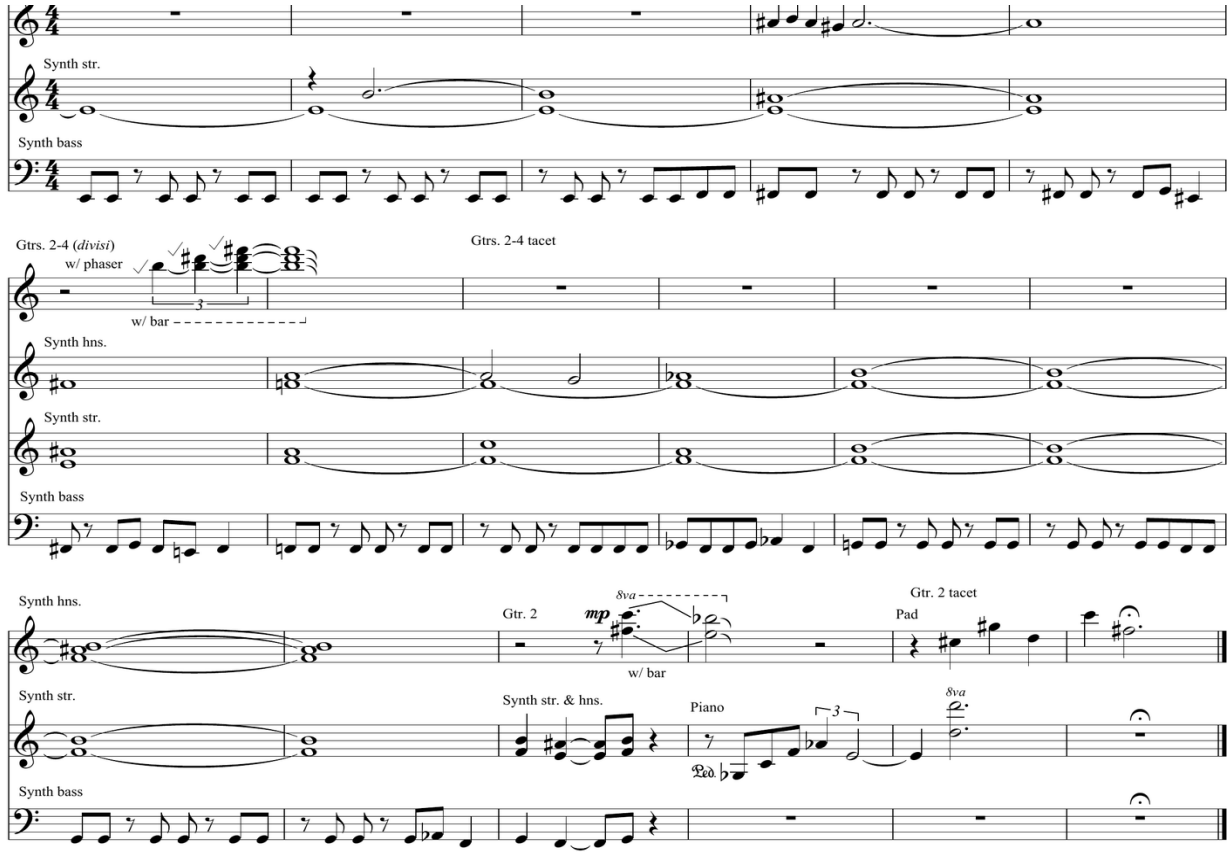


D5 E♭5 E5 E♭5 E5 F5 E5 F5 F♯5

8va

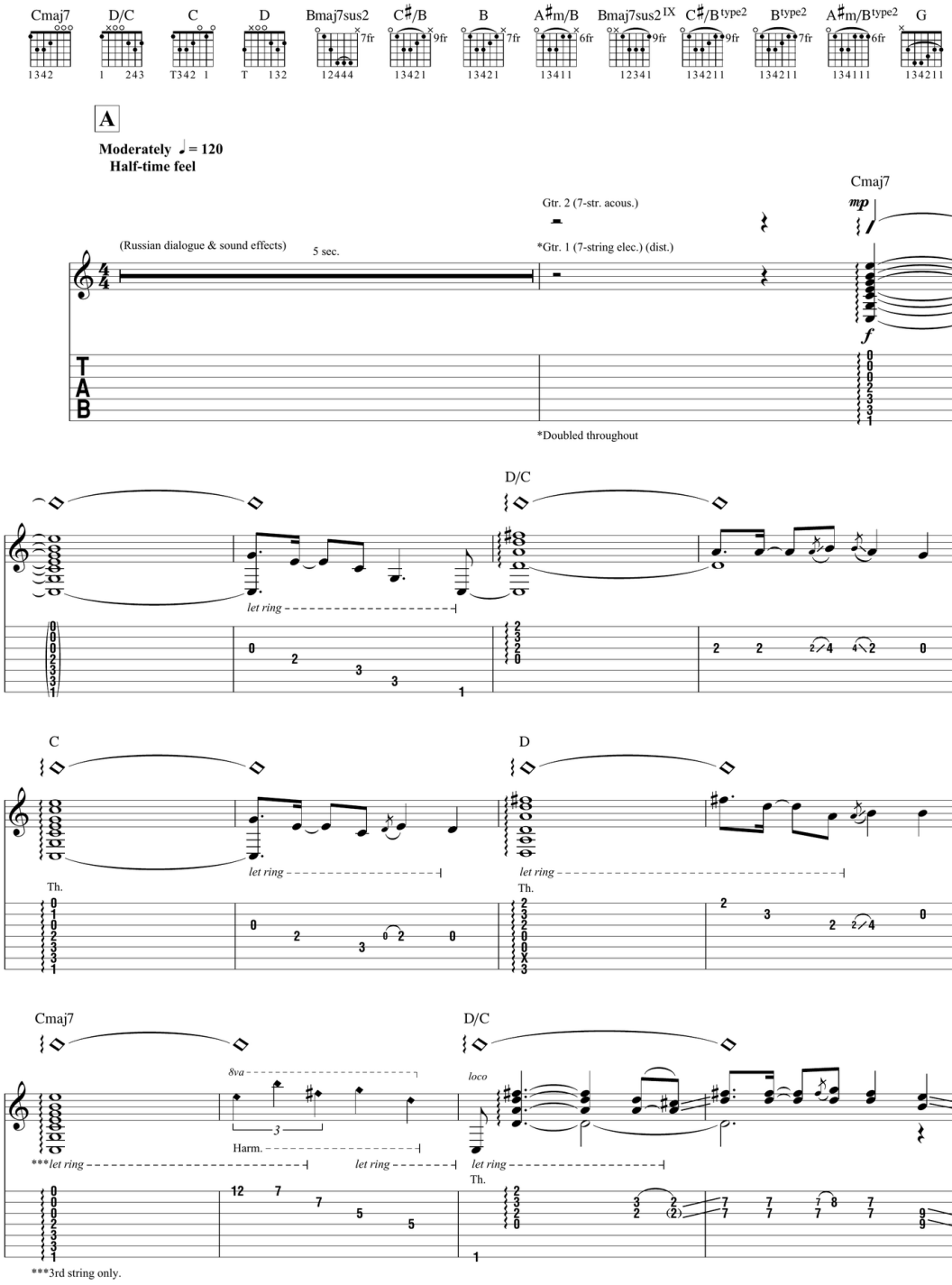

w/ thumb & index finger
P.M.
F5
F♯5
G5
F♯5
G5
A♭5
G5
A♭5
A5
8va
P.M.
To Coda 2
N.C.(D5)
(E♭5)
(D5)
(E♭5)
(F5)
(E♭5)
(D5)
(E♭5)
(D5)
8va
Gtr. 5
8va
Gtr. 6
Gtr. 7


Gtr. 7 tacet
Gtrs. 5 & 6 tacet
(E♭5) (D5) (C5) D5 N.C.
D5 N.C.
8va
*Previous chord hit repeated w/ sampler, next 8 meas.
Rhy. Fill 1
End Rhy. Fill 1
D.S.S. al Coda 2
(no repeats)
D5 N.C. D5 N.C. D5 N.C. D5 N.C. D5
Coda 2
F
Faster ♩= 161
Gtr. 7: w/ Rhy. Fill 1
Gtrs. 5 & 6 tacet
(E♭5) (D5) (C5) D5 N.C.
Gtr. 5
loco
w/ bar (vib. w/ L.H.)
(12)
-1
Gtr. 6
(8)
-2 1/2
Synth strings
Synth bass
Synth horns


Synth str.
Synth bass
Gtrs. 2-4 (*divisi*)
w/ phaser
3
w/ bar
Gtrs. 2-4 tacet
Synth hns.
Synth str.
Synth bass
Synth hns.
Gtr. 2
8va
mp
w/ bar
Gtr. 2 tacet
Pad
Synth str.
Synth str. & hns.
Piano
3
8va
Ped.
Synth bass

THE STORY OF LIGHT

By Steve Vai



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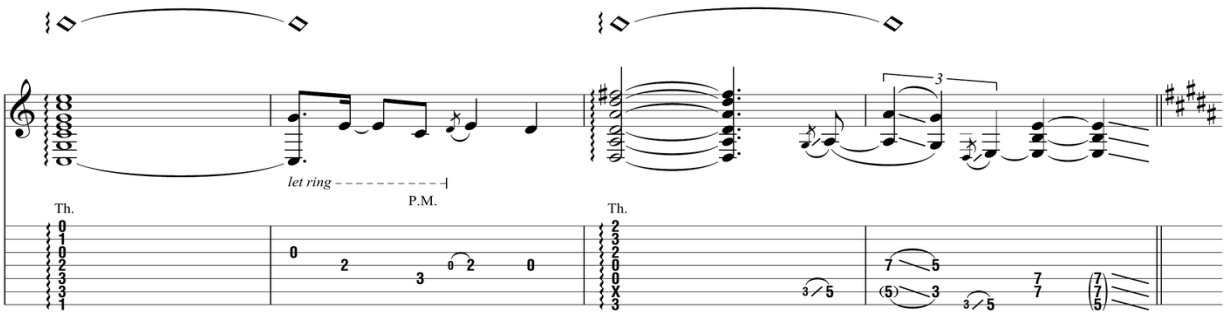
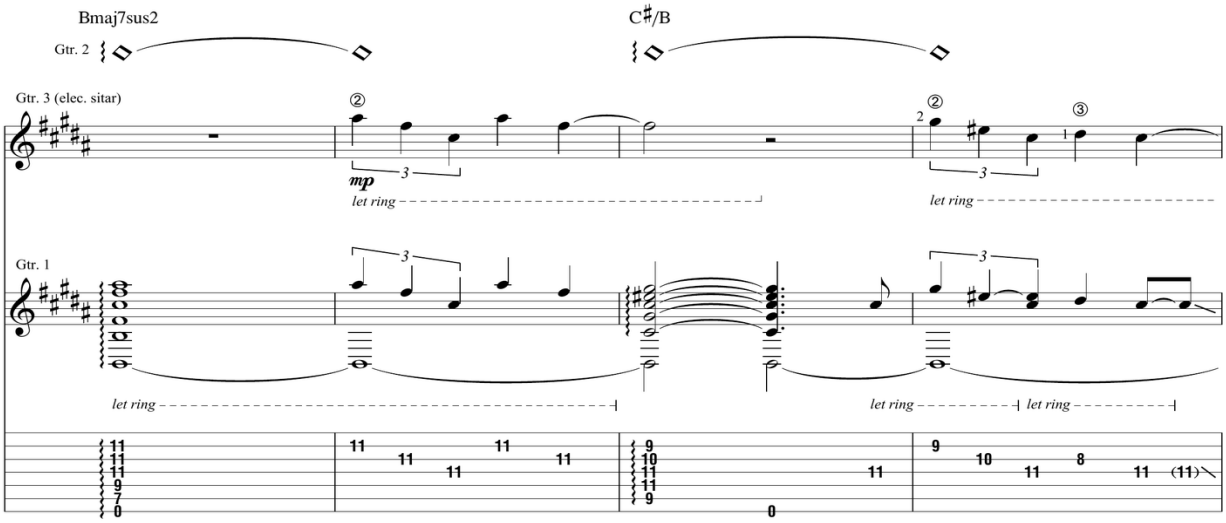
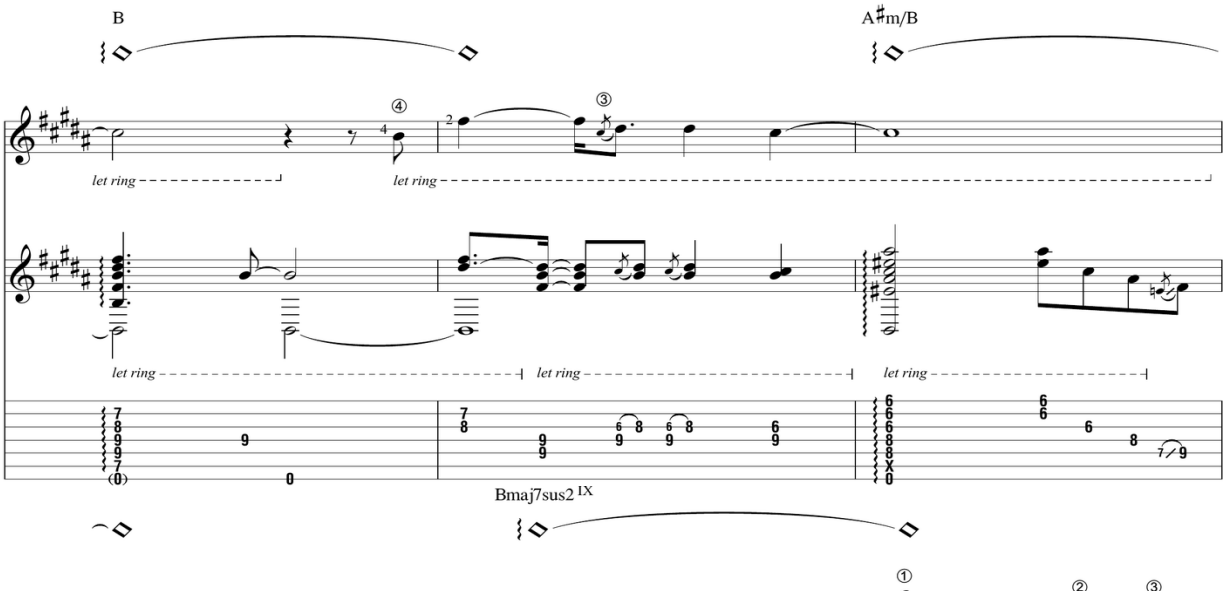
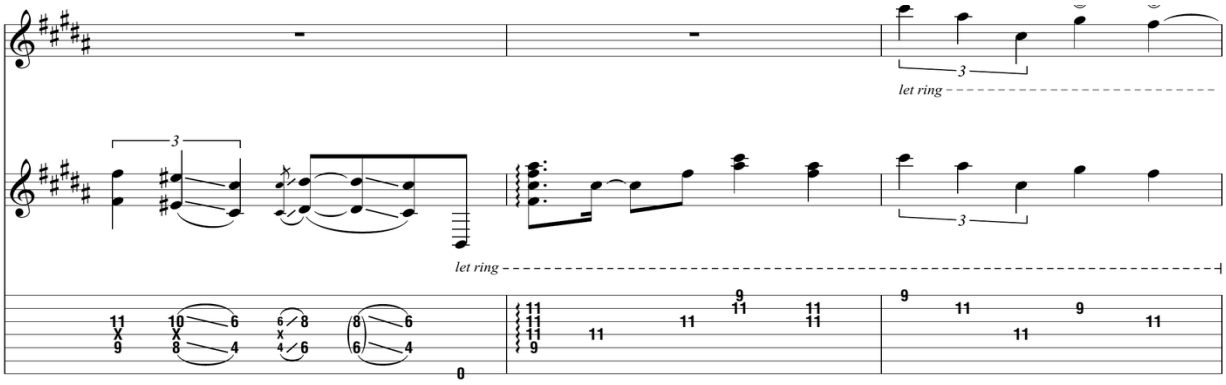
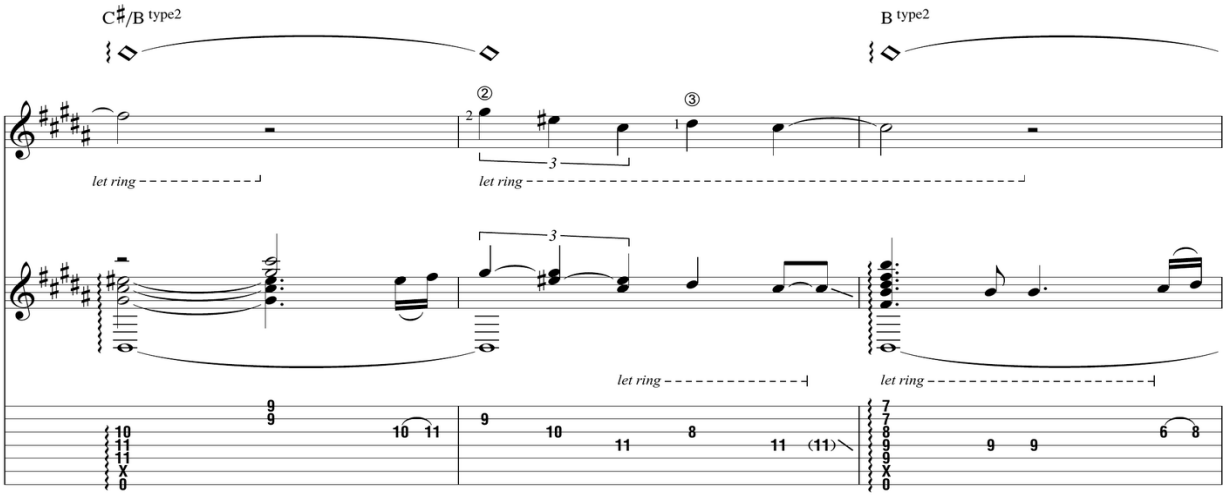

let ring
P.M.
Th.
Th.

B

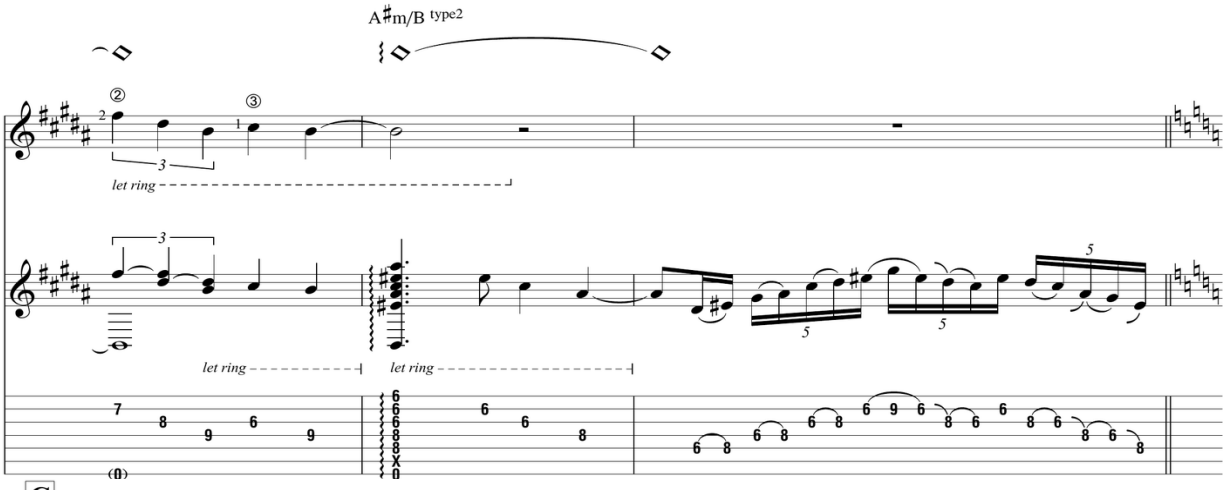

Bmaj7sus2
C♯/B
Gtr. 2
Gtr. 3 (elec. sitar)
Gtr. 1
mp
let ring


B
A♯m/B
Bmaj7sus2 IX
let ring



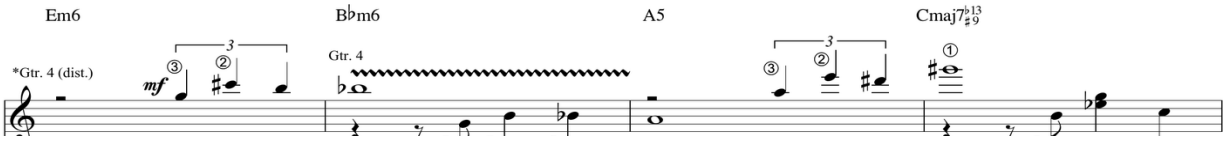


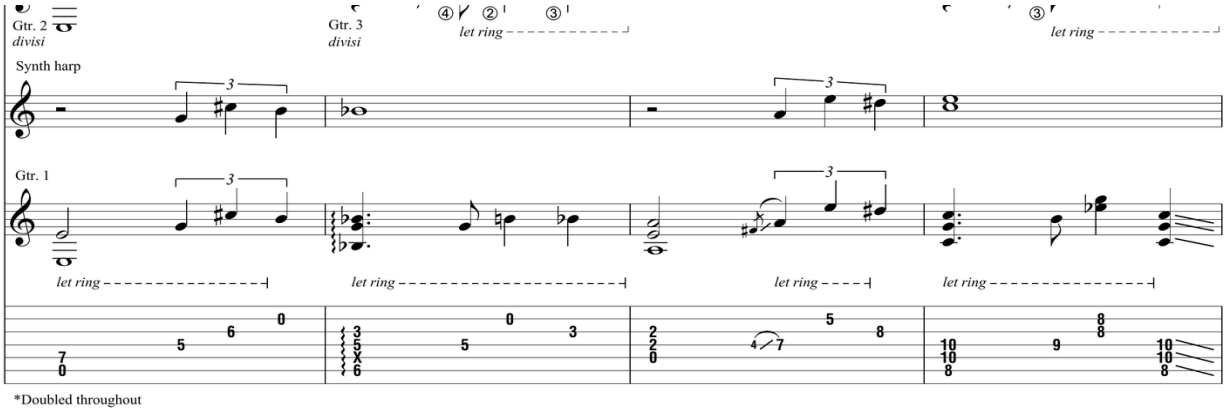
Gtr. 3 tacet



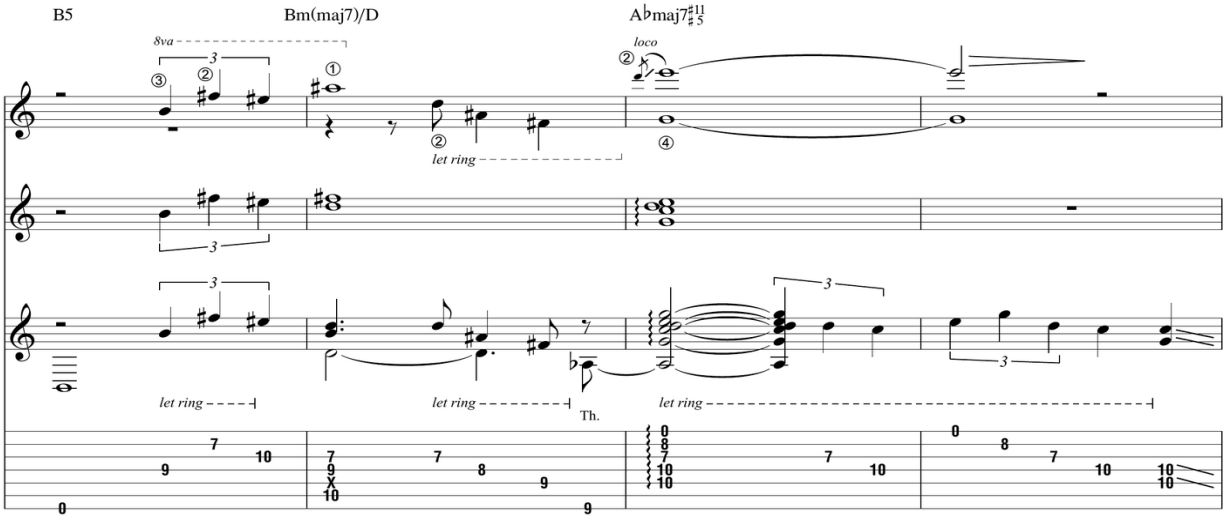
C

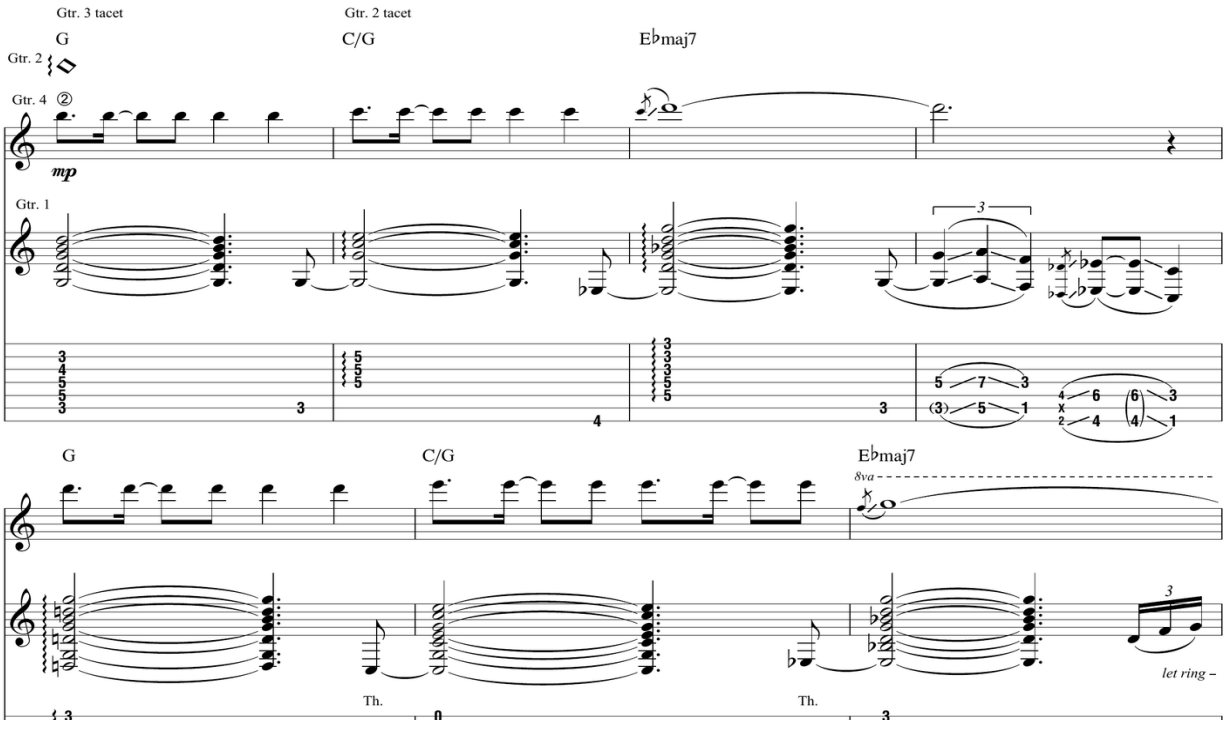
Gtr. 2 tacet

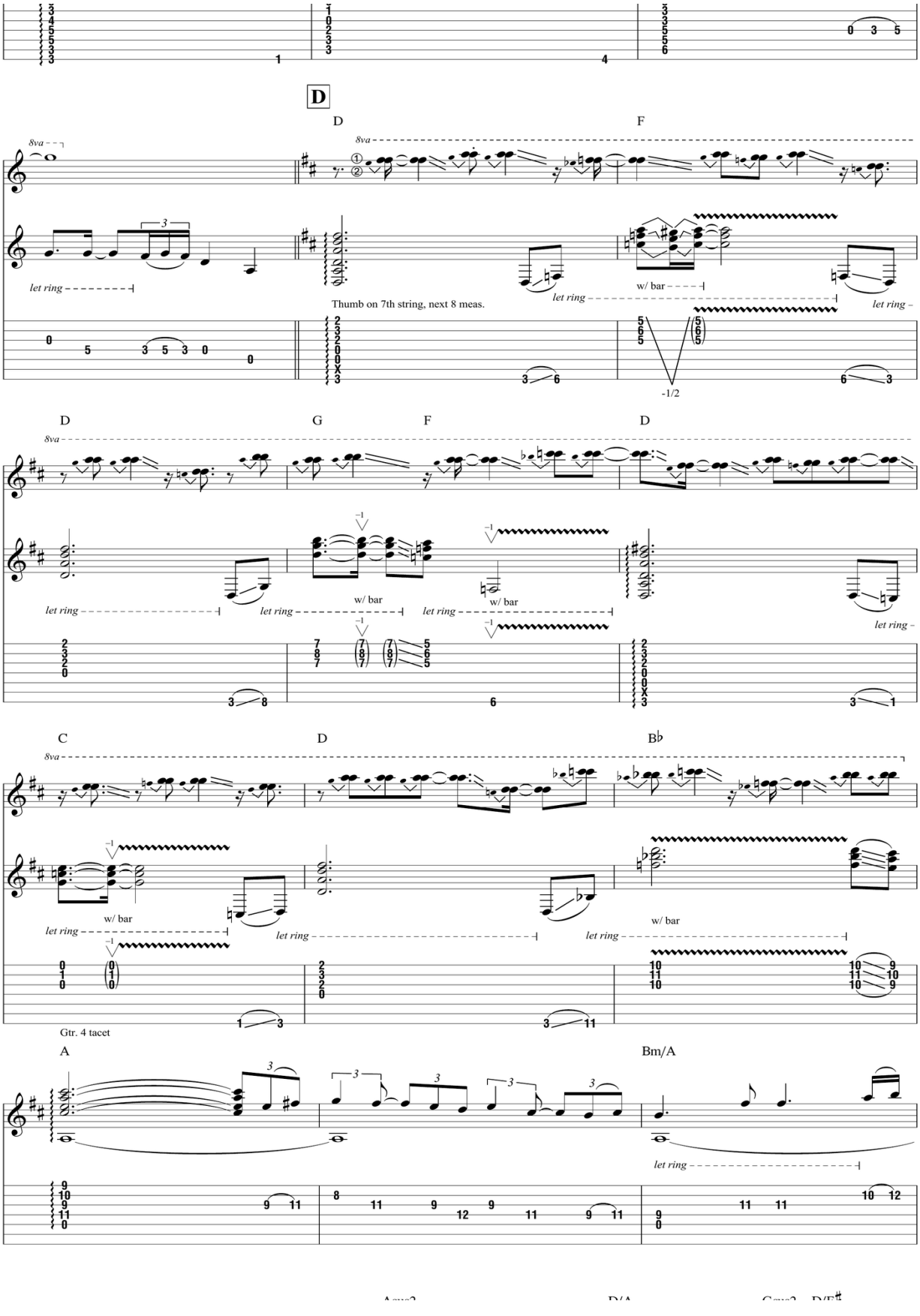


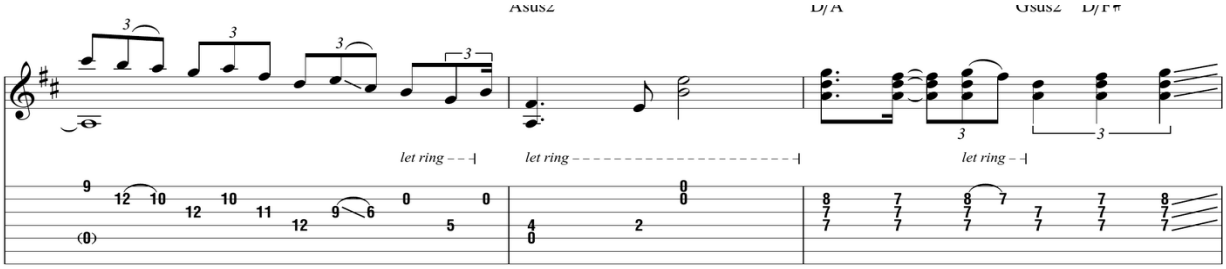


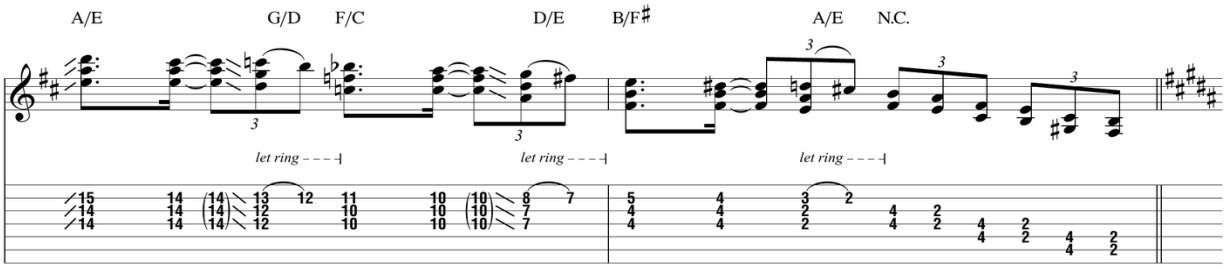
*Doubled throughout






D
D
F
8va
let ring
Thumb on 7th string, next 8 meas.
w/ bar
-1/2
D
G
F
D
C
D
B♭
Gtr. 4 tacet
A
Bm/A





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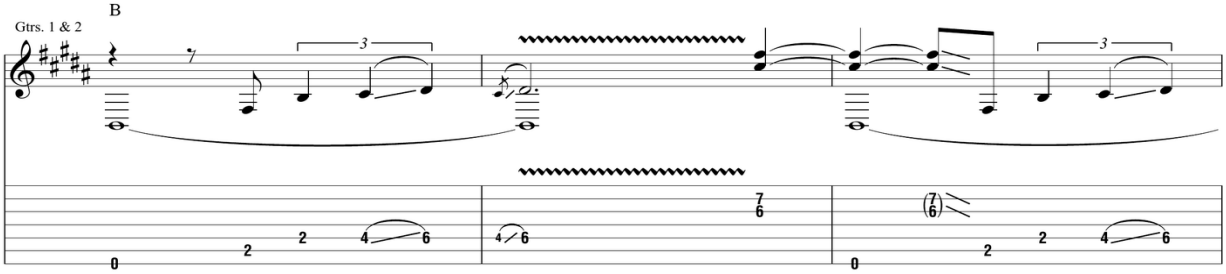
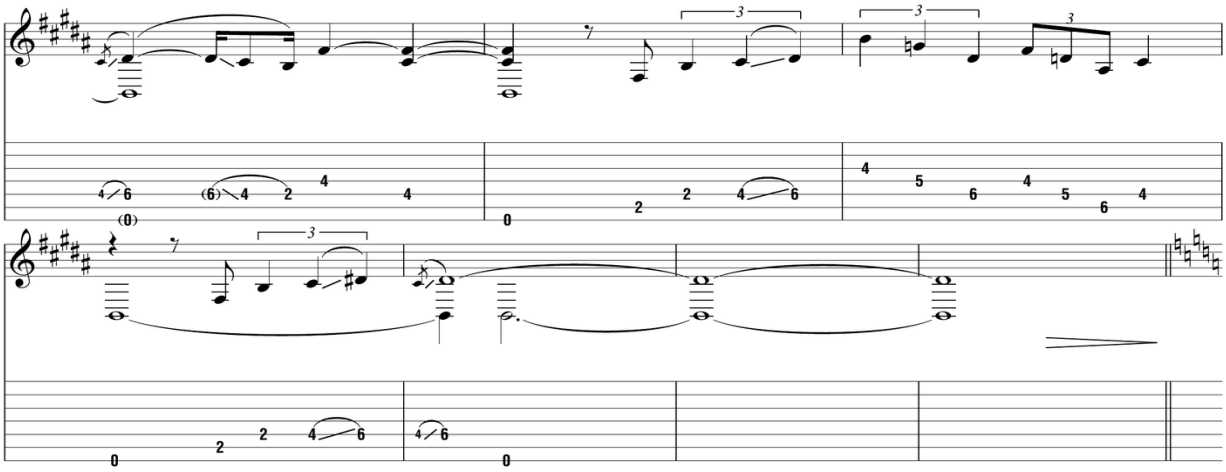


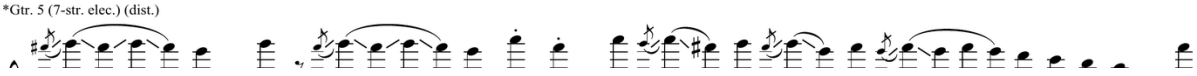


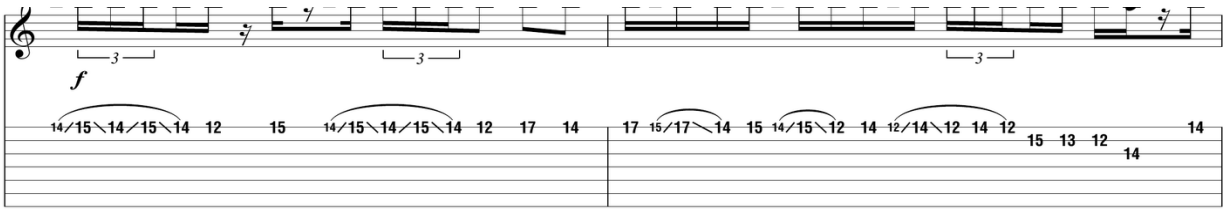
F

Gtrs. 1 & 2 tacet

Cmaj7

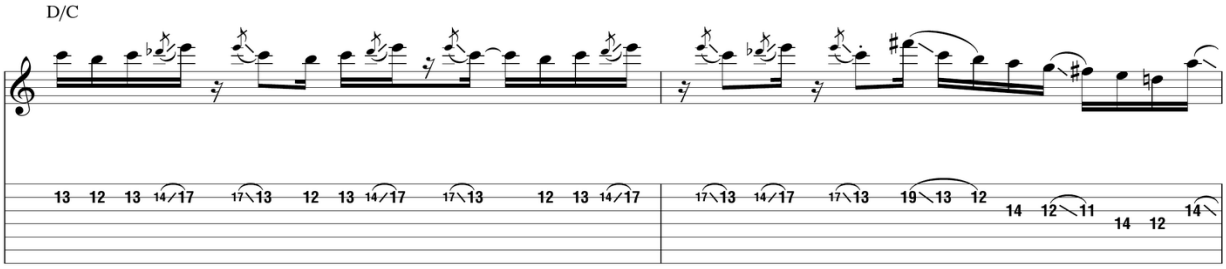
*Gtr. 5 (7-str. elec.) (dist.)



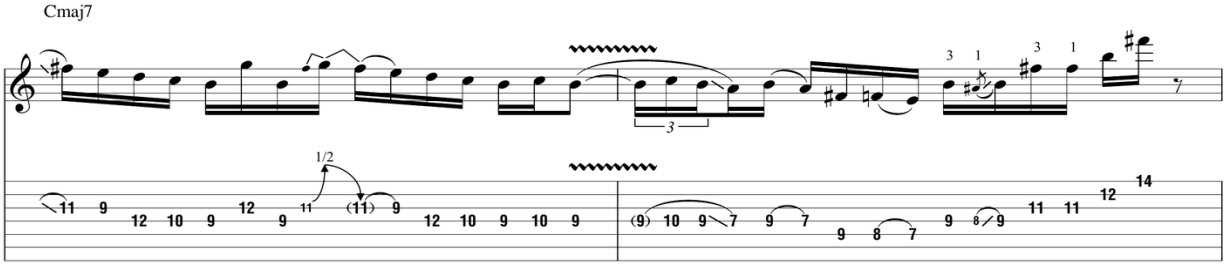


*Triple-tracked throughout

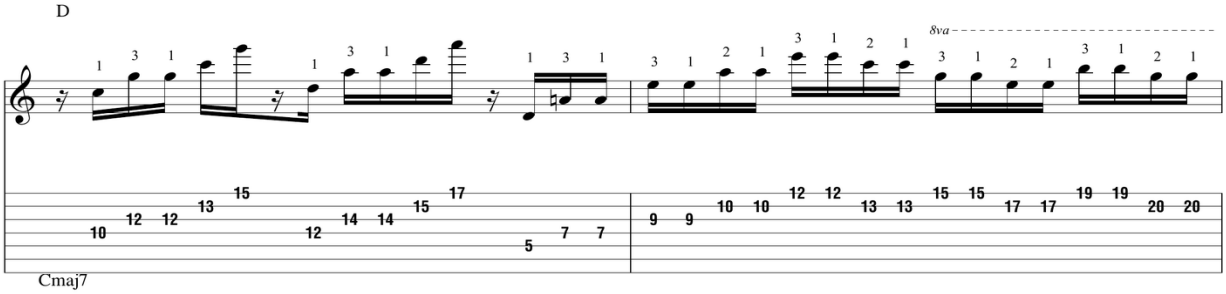
D/C



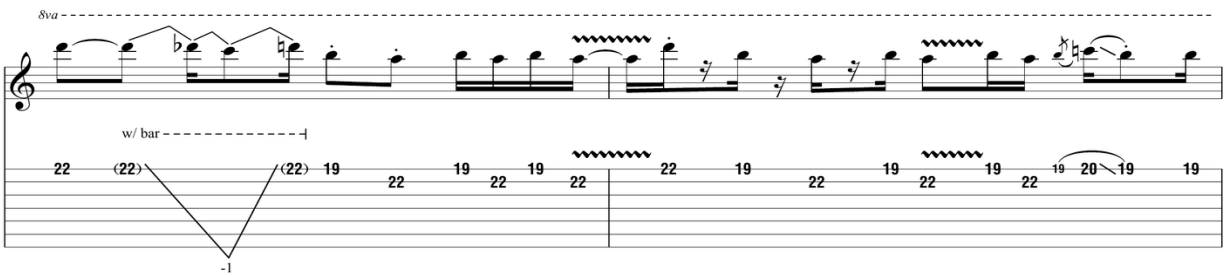
Cmaj7



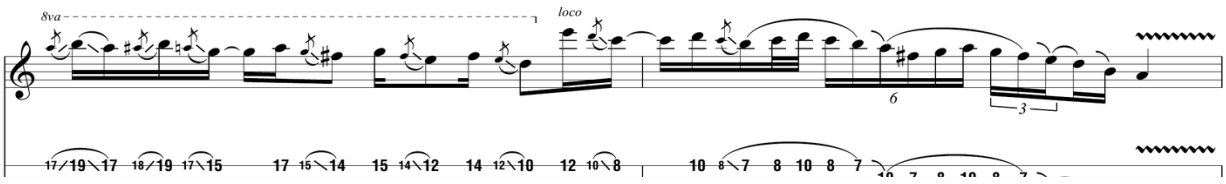
D



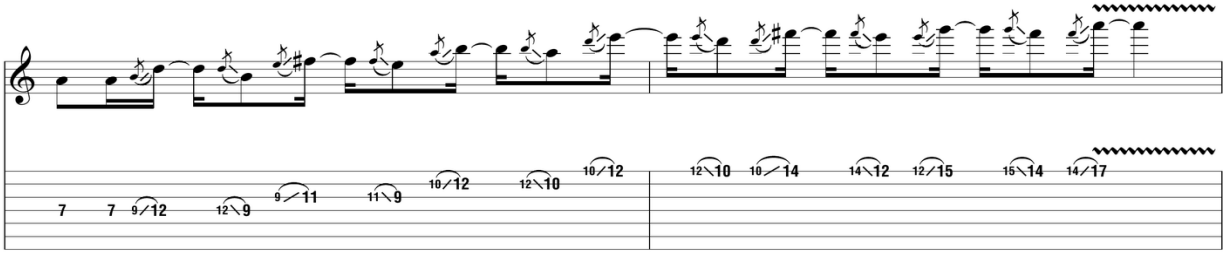
Cmaj7



D6sus2

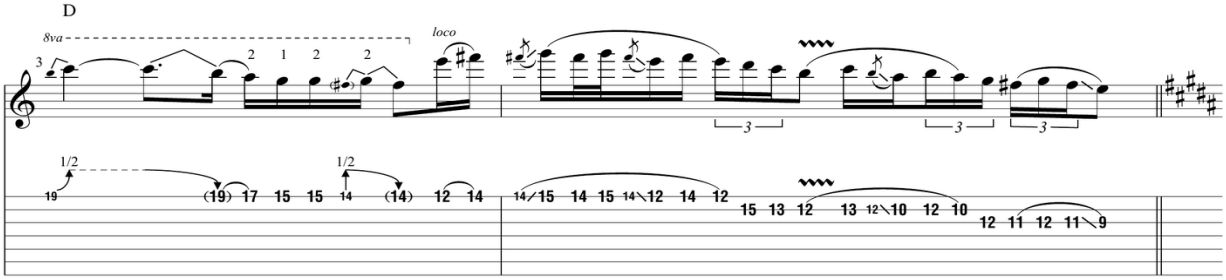


Cmaj7



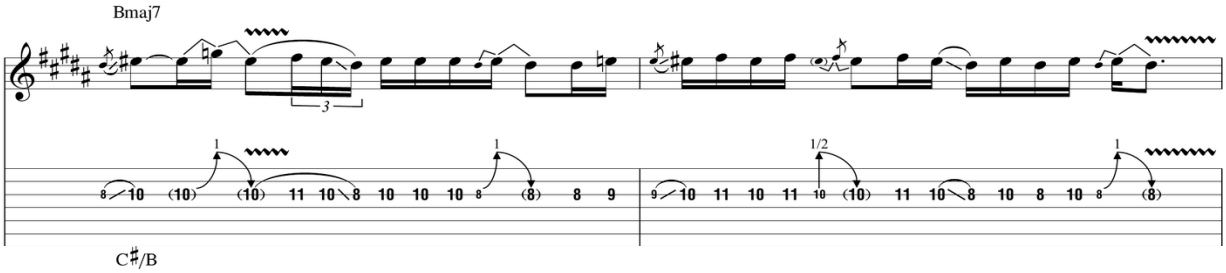
End half-time feel

D

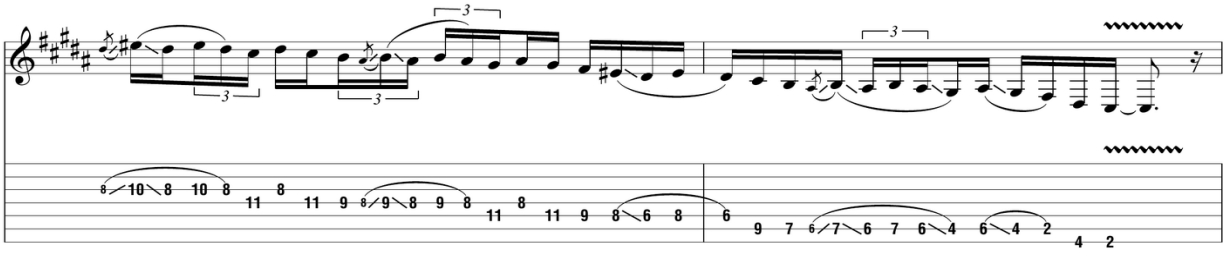


G

Bmaj7

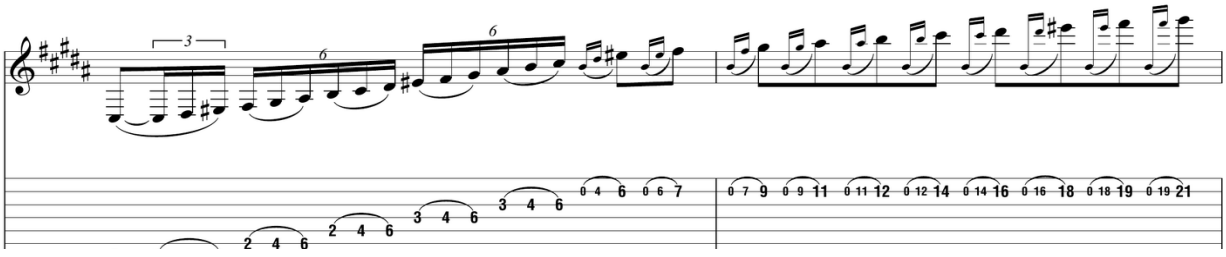


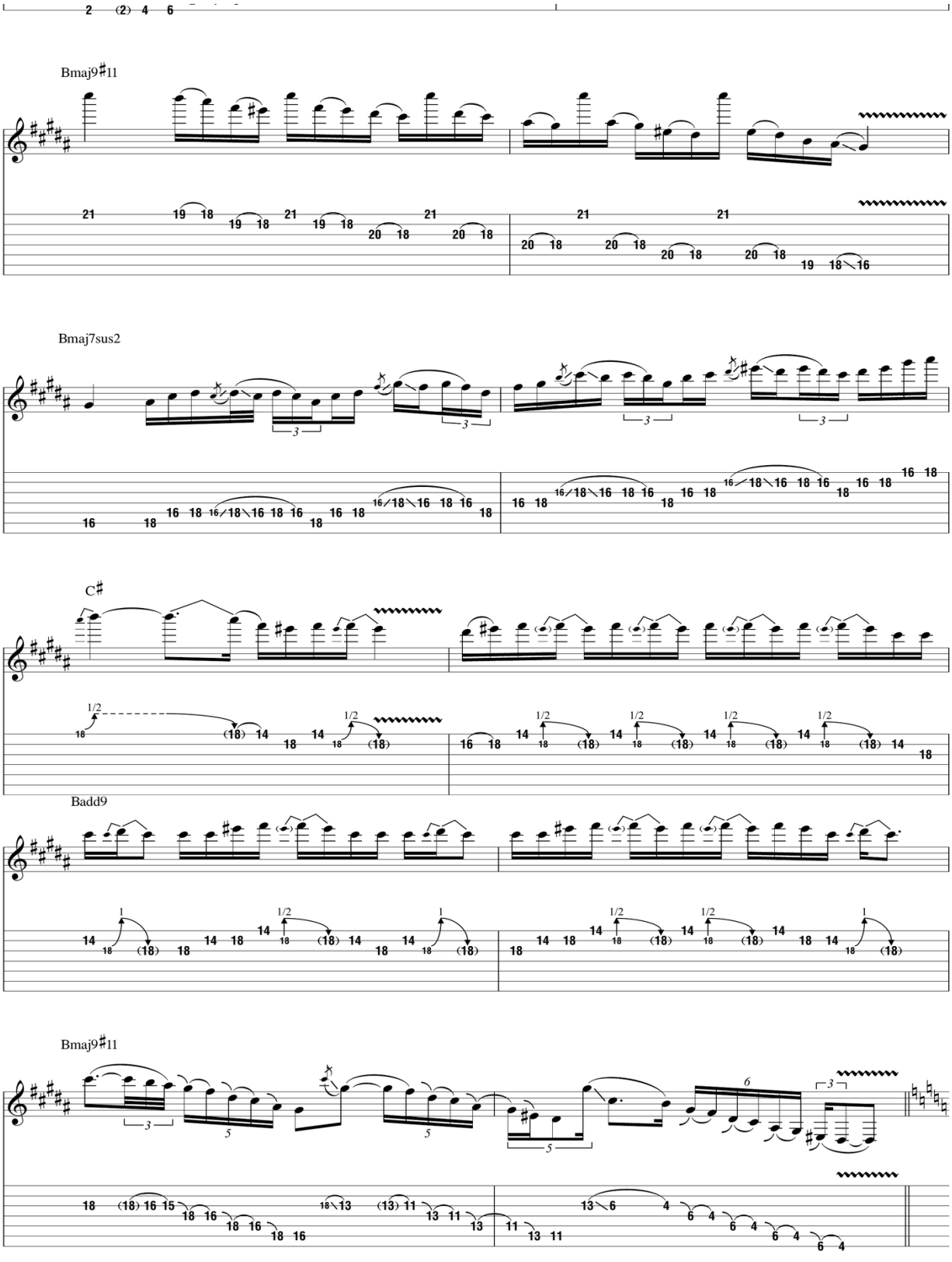
C♯/B



Half-time feel

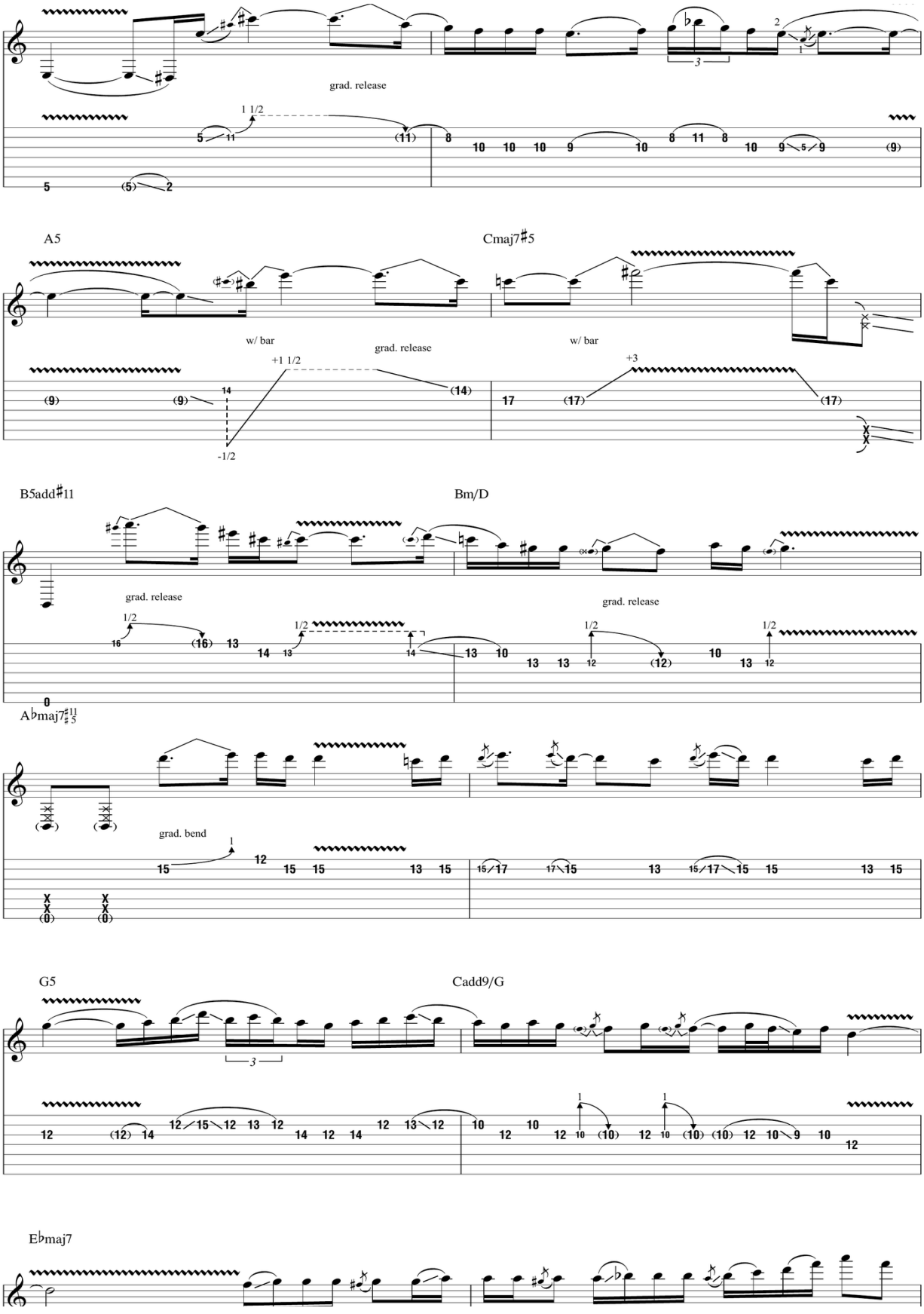
Bmaj7sus2

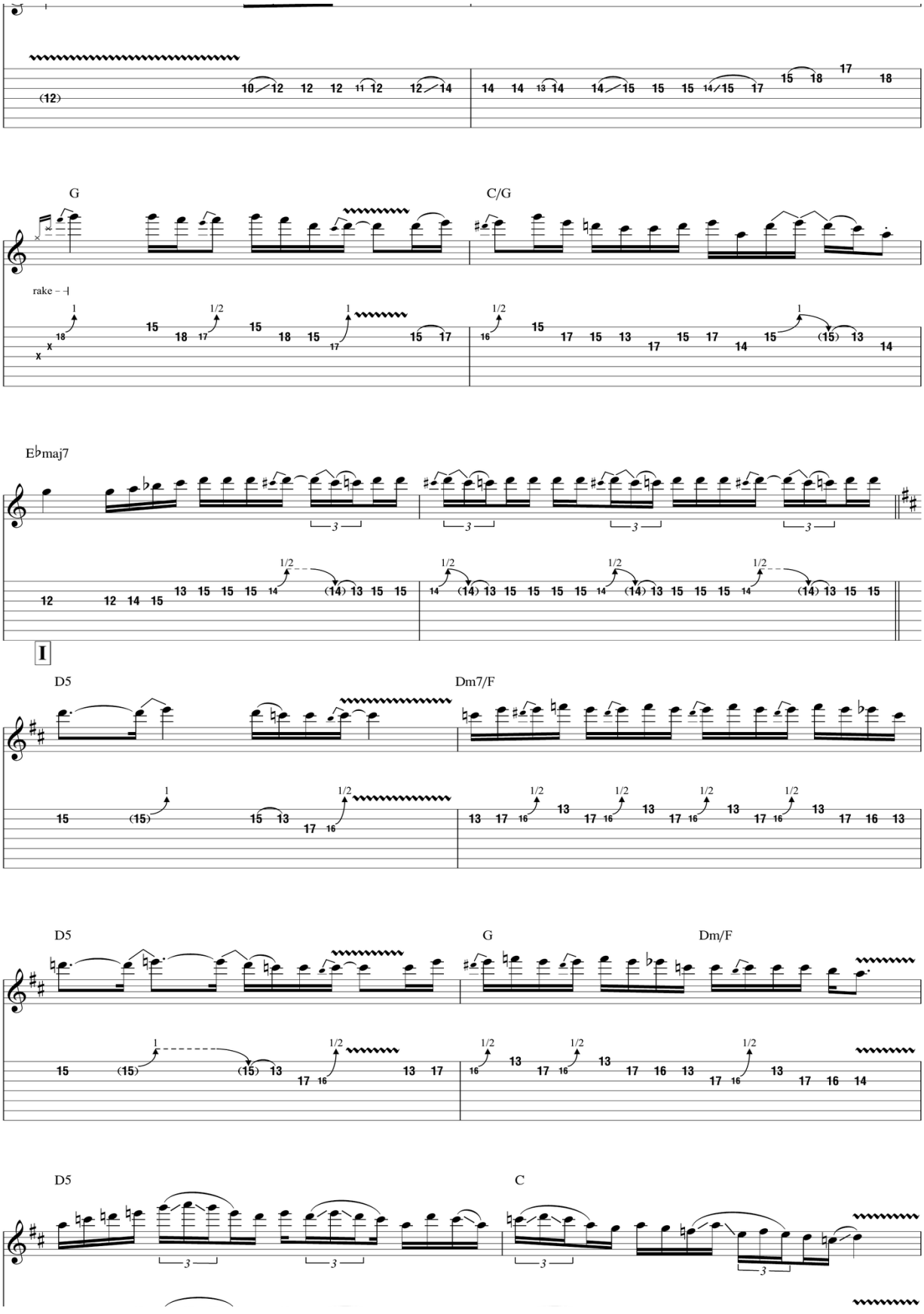


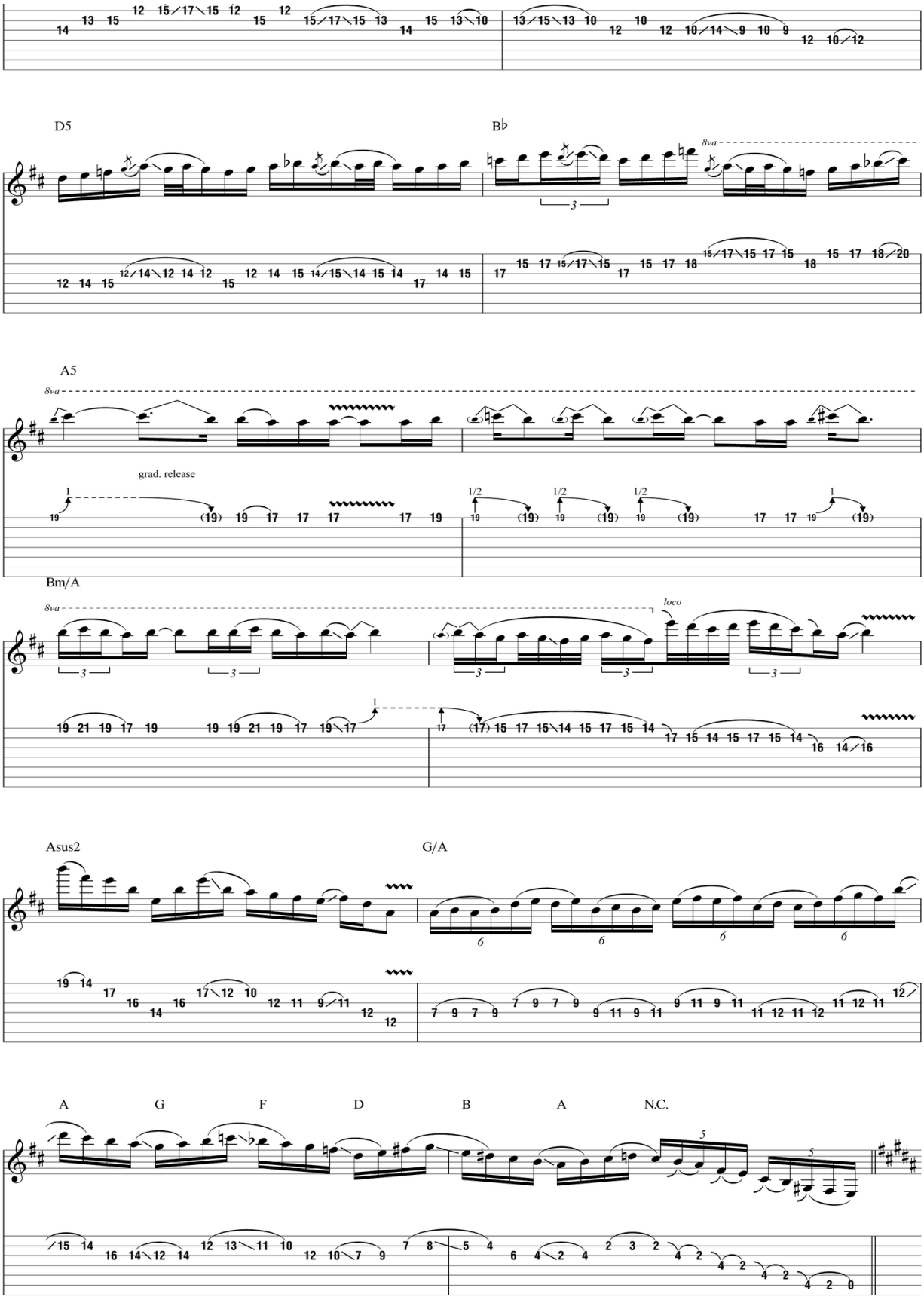


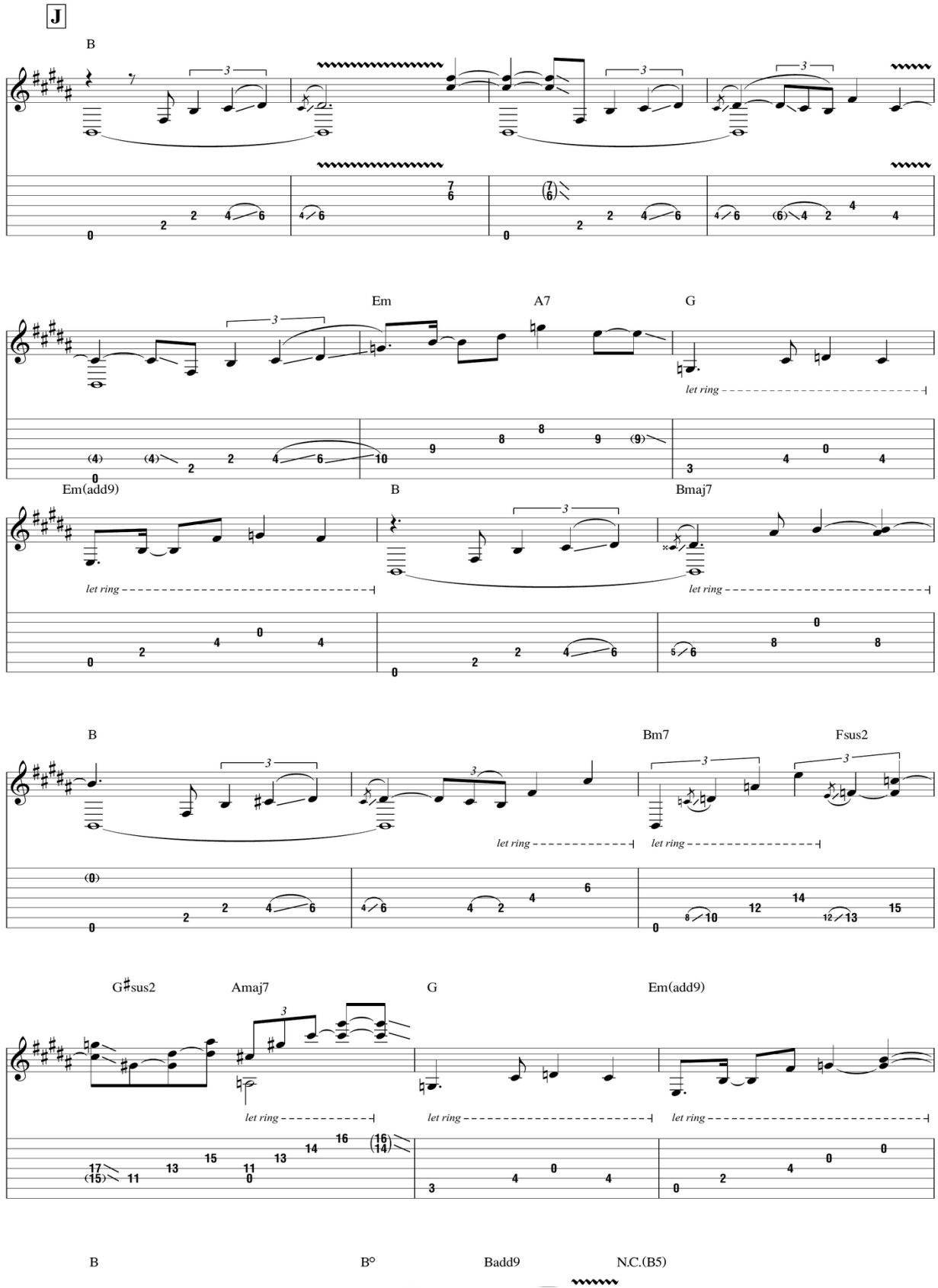
H

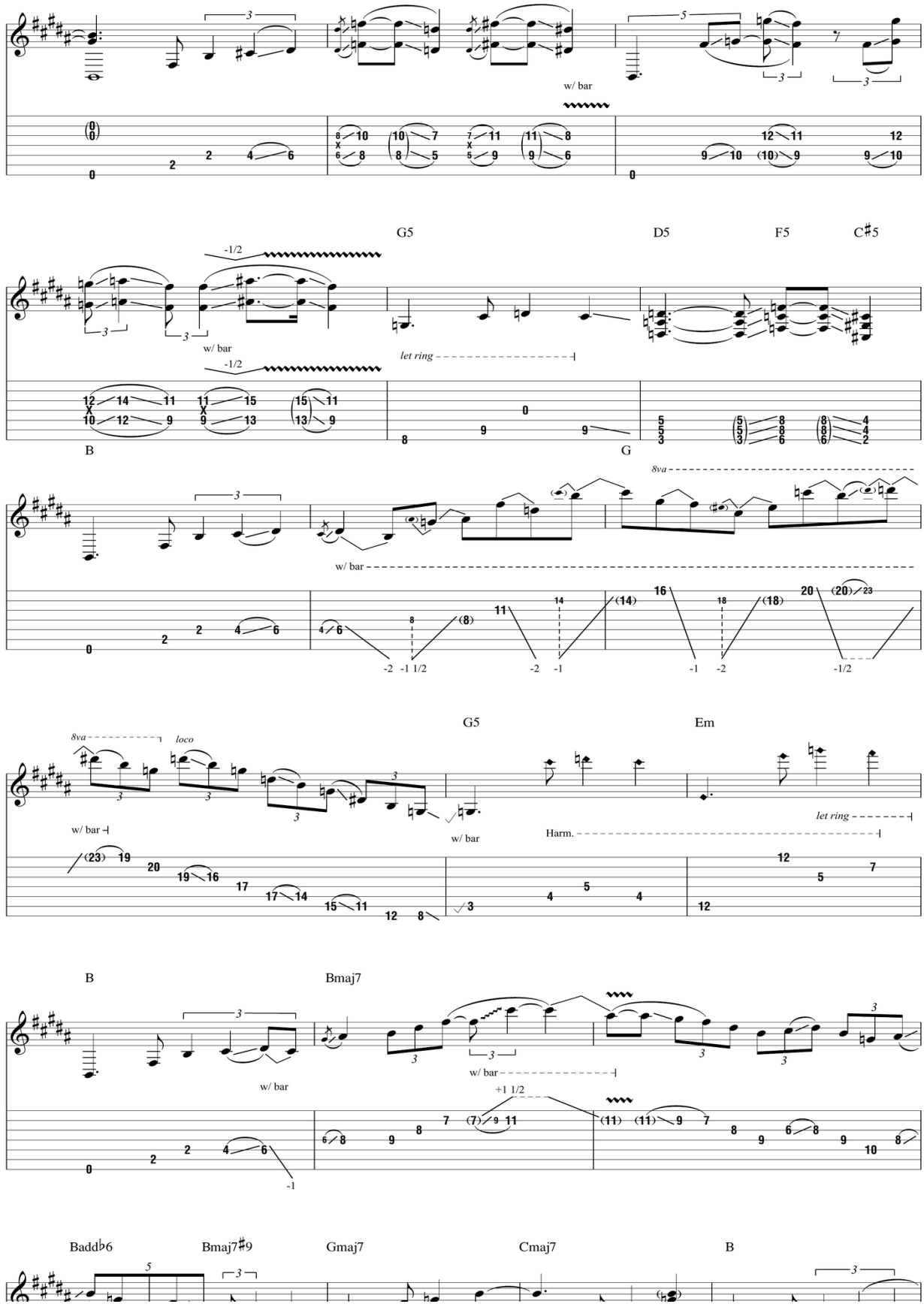
Em6 B♭m

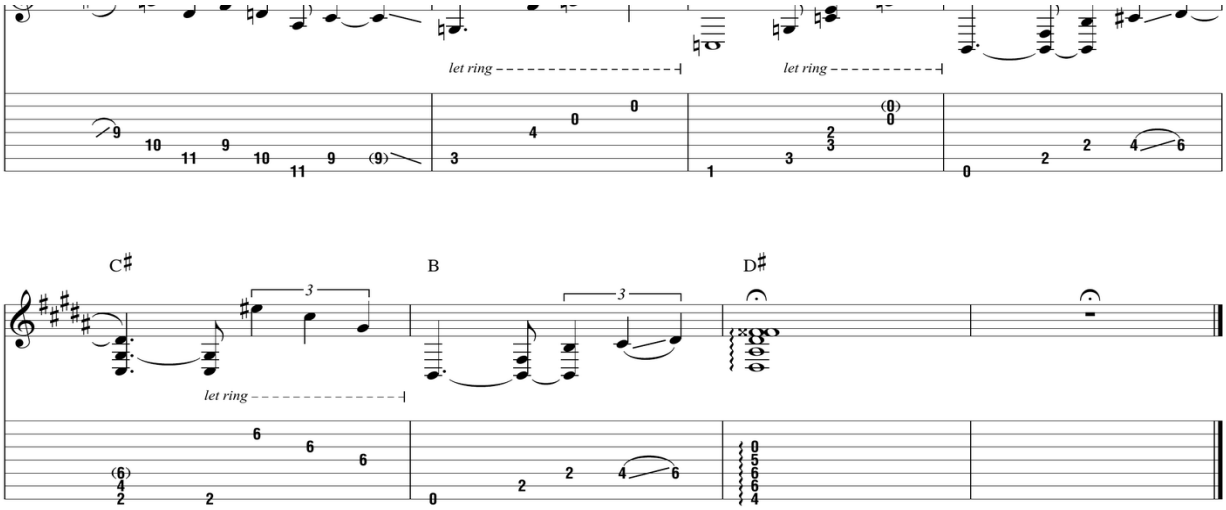

grad. release
A5
Cmaj7♯5
w/ bar
grad. release
w/ bar
B5add♯11
Bm/D
grad. release
grad. release
A♭maj7♯11♯5
grad. bend
G5
Cadd9/G
E♭maj7


G
C/G
rake
Eb maj7
I
D5
Dm7/F
D5
G
Dm/F
D5
C


D5
B♭
8va
A5
grad. release
Bm/A
loco
Asus2
G/A
A
G
F
D
B
A
N.C.


J
B
Em
A7
G
let ring
Em(add9)
B
Bmaj7
let ring
let ring
B
Bm7
Fsus2
let ring
let ring
G♯sus2
Amaj7
G
Em(add9)
let ring
let ring
let ring
B
B°
Badd9
N.C.(B5)

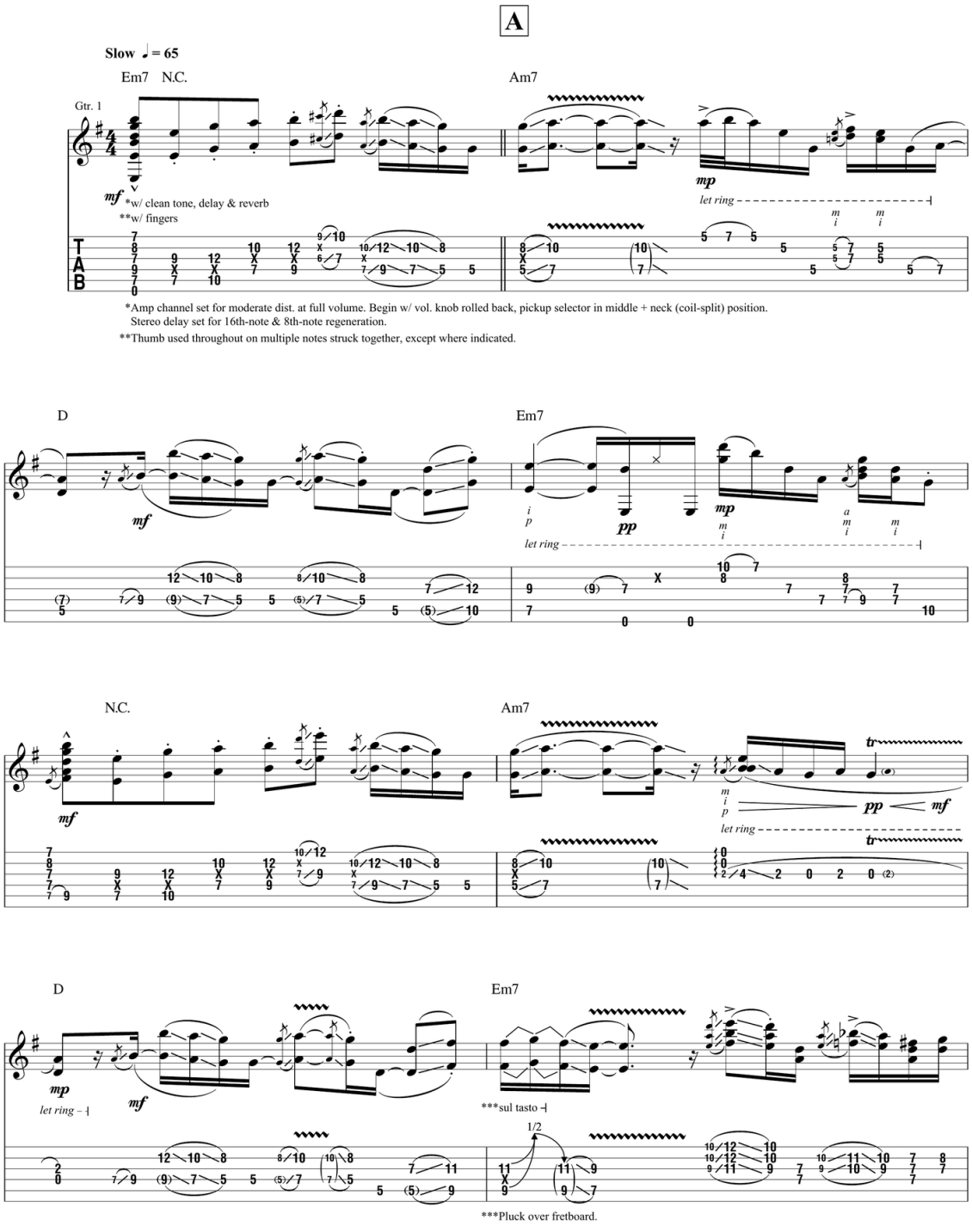

w/ bar
G5
D5
F5
C♯5
-1/2
w/ bar
let ring
B
G
8va
w/ bar
G5
Em
8va
loco
w/ bar
w/ bar
Harm.
let ring
B
Bmaj7
w/ bar
w/ bar
+1 1/2
Badd♭6
Bmaj7♯9
Gmaj7
Cmaj7
B


let ring
let ring

C♯
B
D♯
3
3
let ring

TENDER SURRENDER

By Steve Vai



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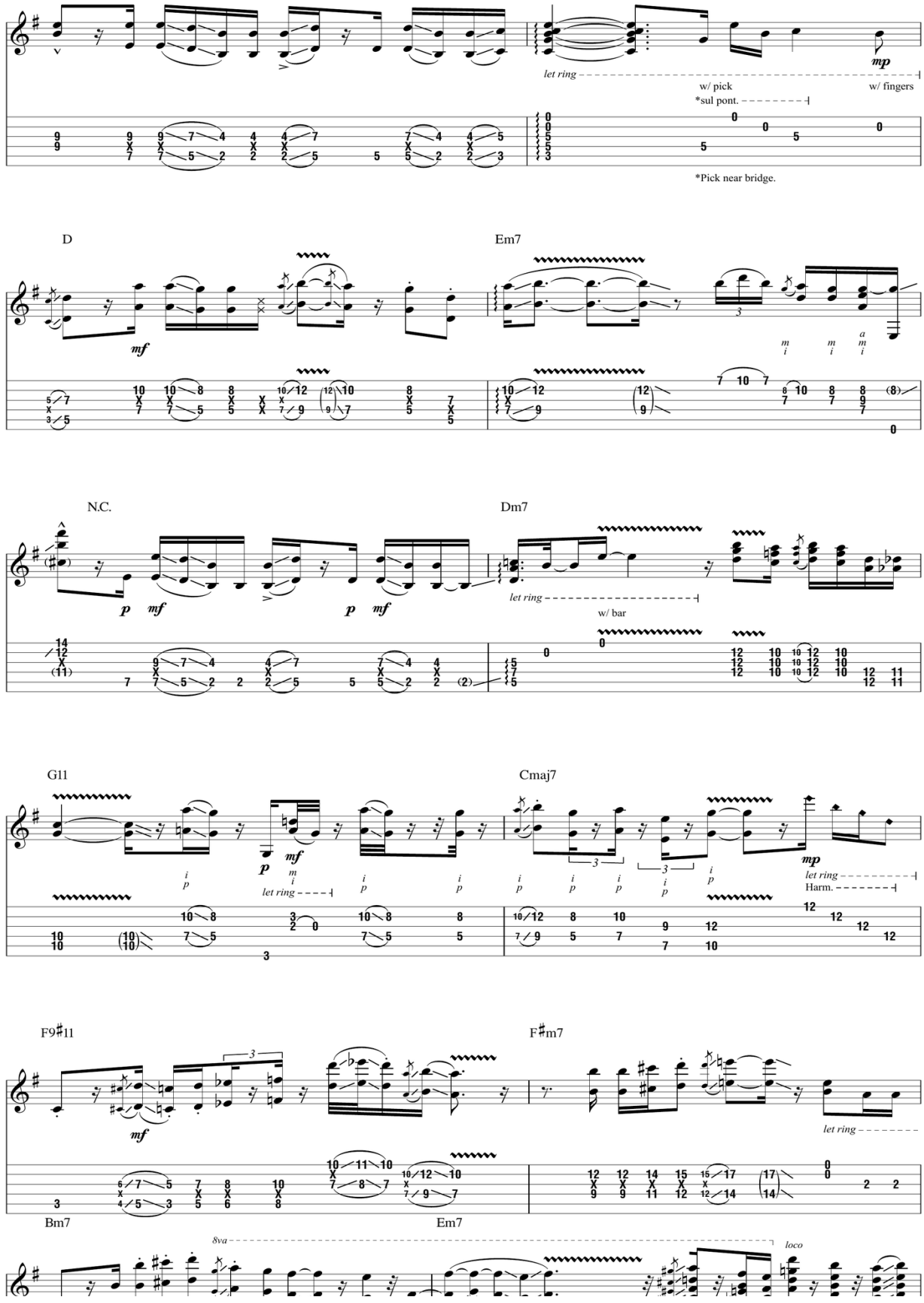
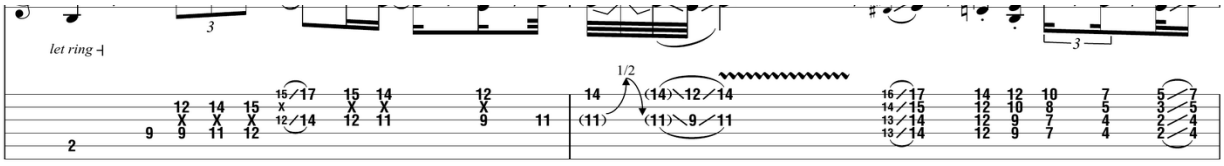
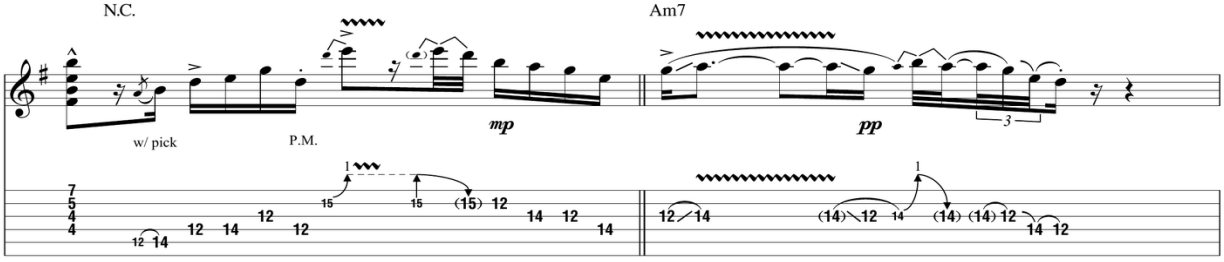
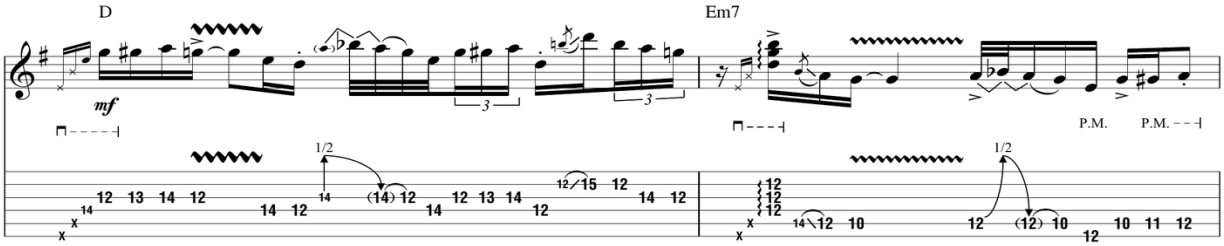
N.C. Cmaj7

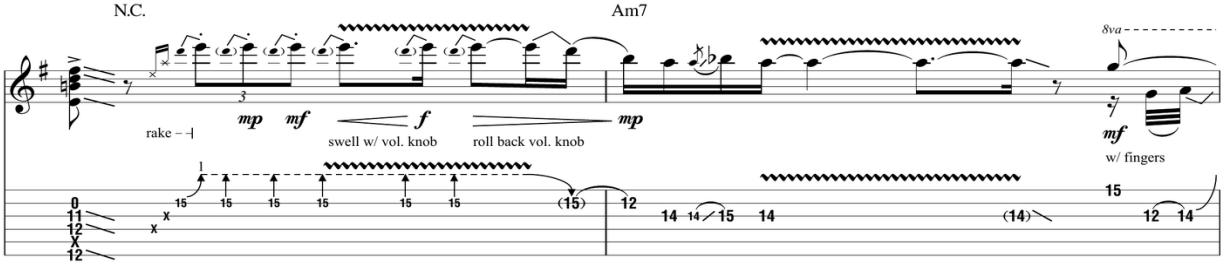

let ring
w/ pick
*sul pont.
w/ fingers
mp
*Pick near bridge.
D
Em7
mf
N.C.
Dm7
p
mf
let ring
w/ bar
G11
Cmaj7
let ring
Harm.
F9♯11
F♯m7
Bm7
Em7
8va
loco

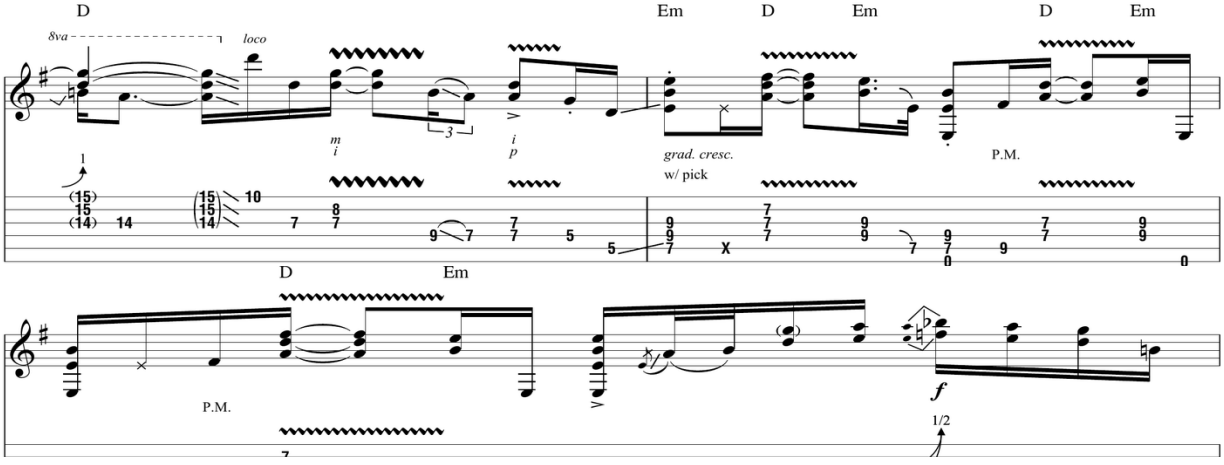

let ring
1/2

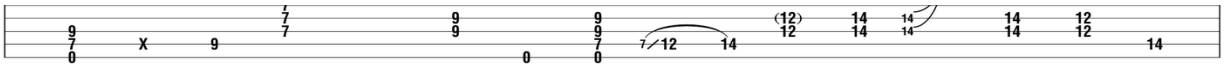
B

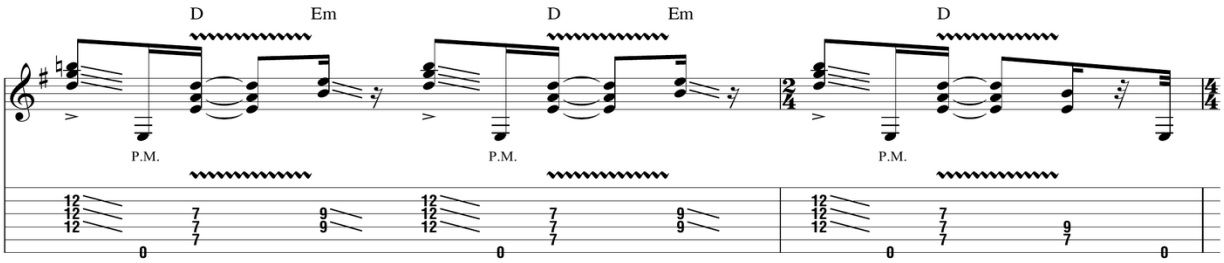

N.C.
Am7
w/ pick
P.M.
mp
pp

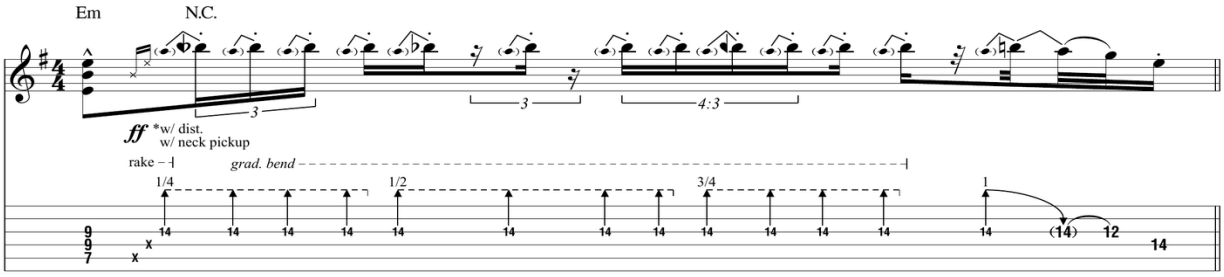

D
Em7
mf
P.M.
P.M.
1/2


N.C.
Am7
rake
mp
mf
f
swell w/ vol. knob
roll back vol. knob
mp
8va
mf
w/ fingers


D
Em
D
Em
D
Em
8va
loco
grad. cresc.
w/ pick
P.M.
D
Em
P.M.
f
1/2

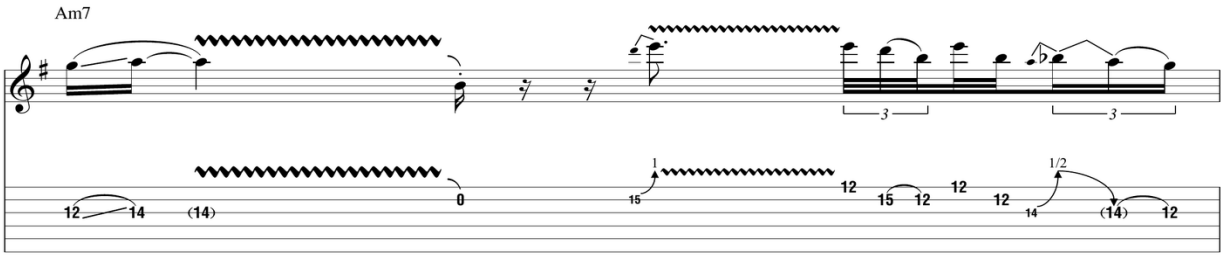


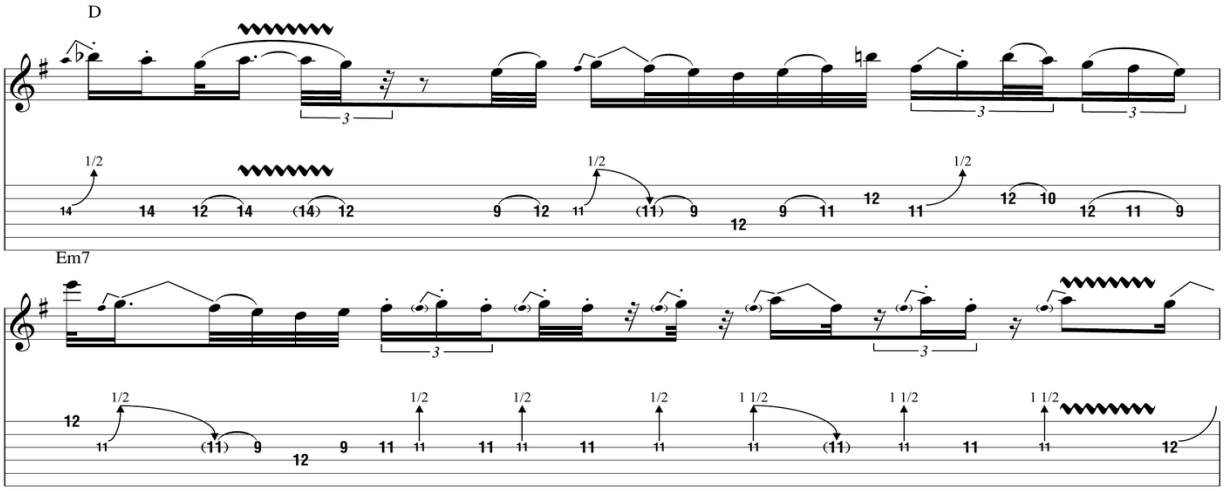


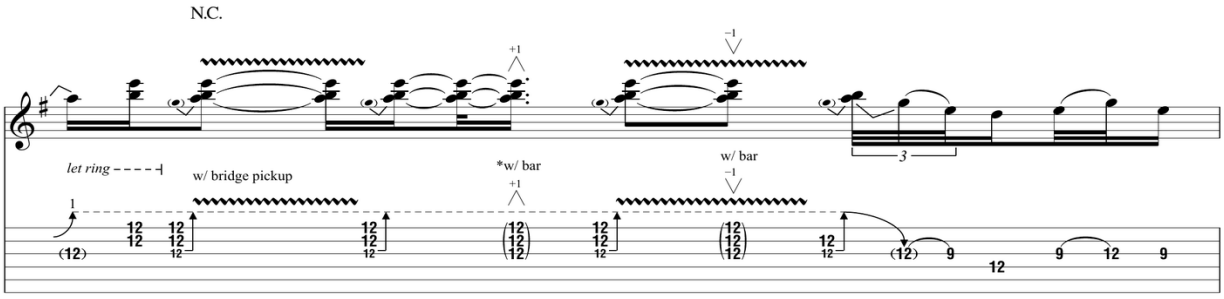


*Set vol. knob to 10, switch to higher gain channel.

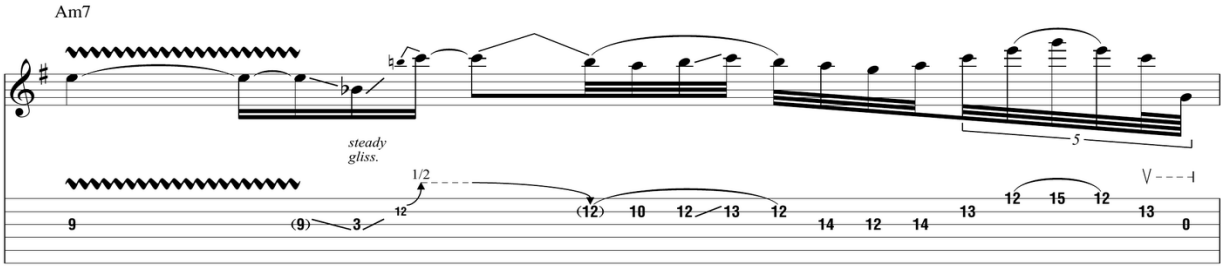
C

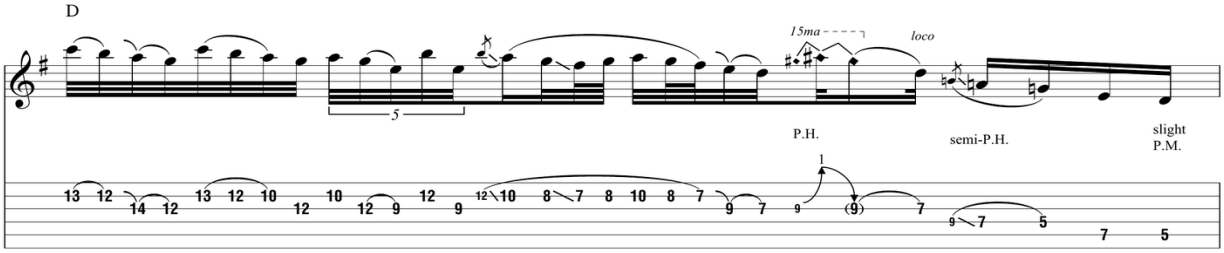


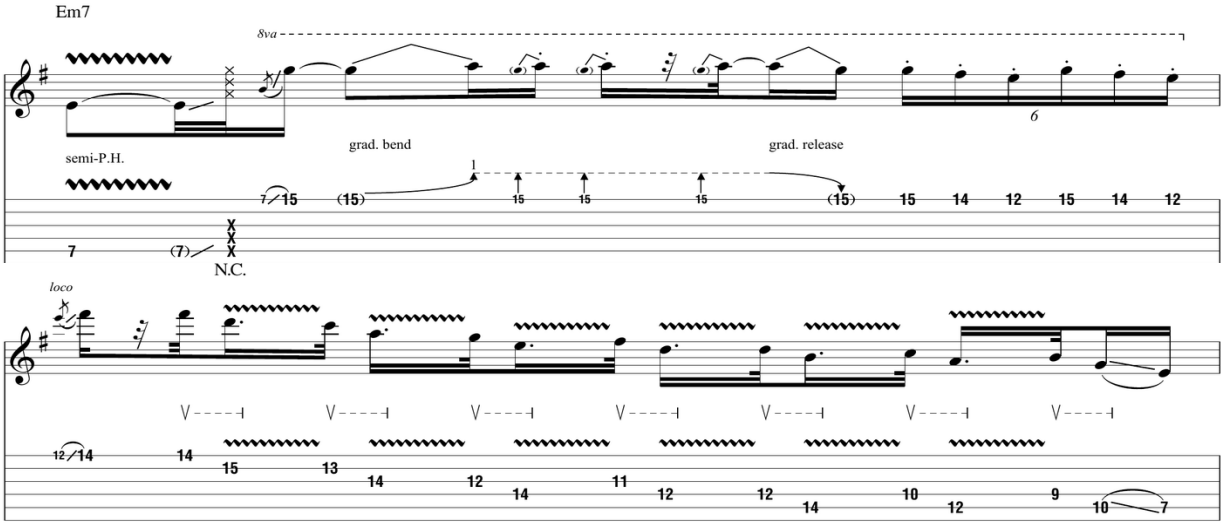




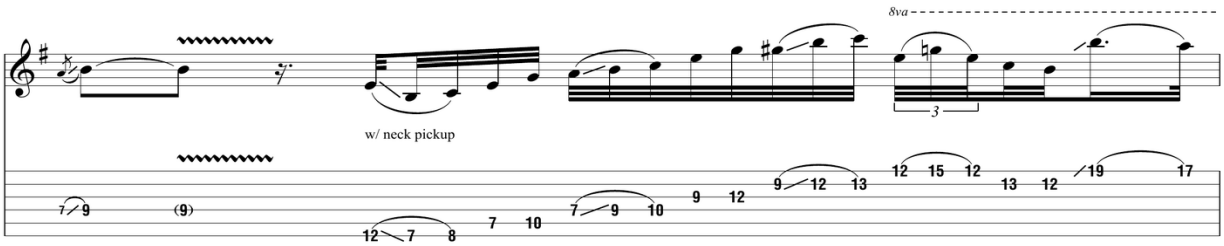
*Bar pointed toward lower strap button.

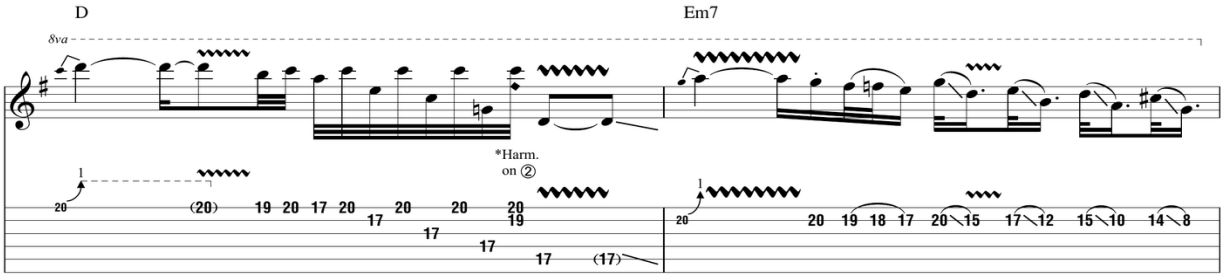




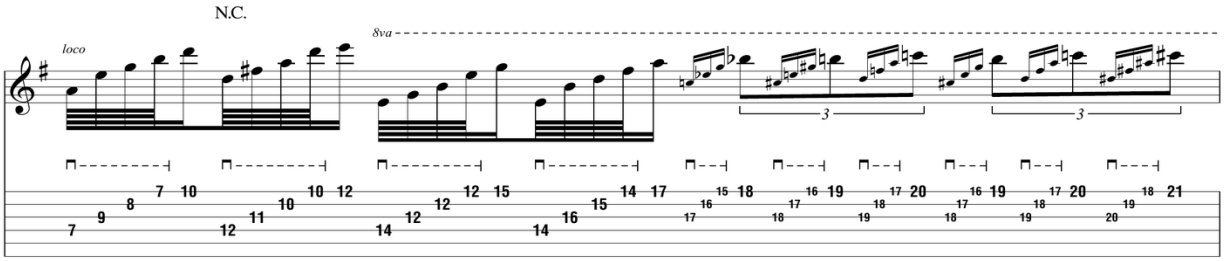


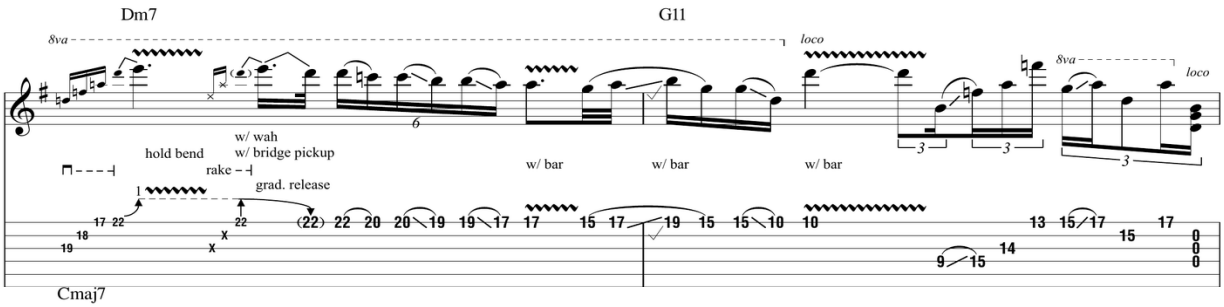
Cmaj7

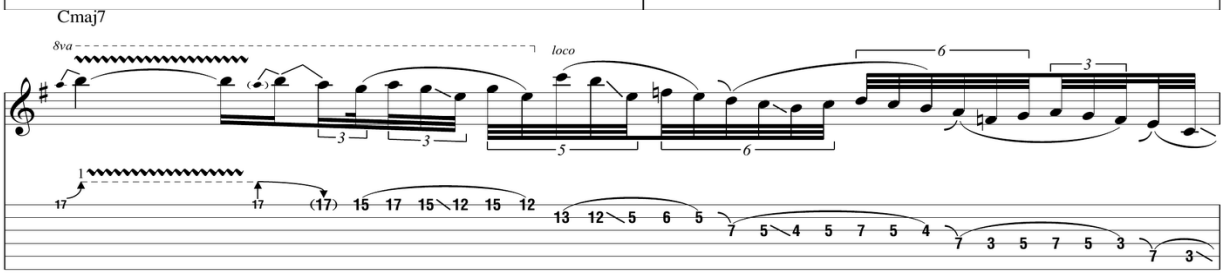


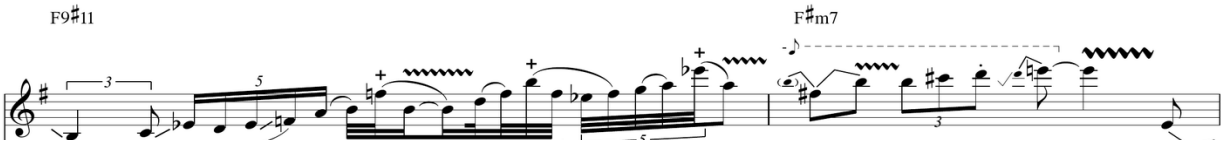


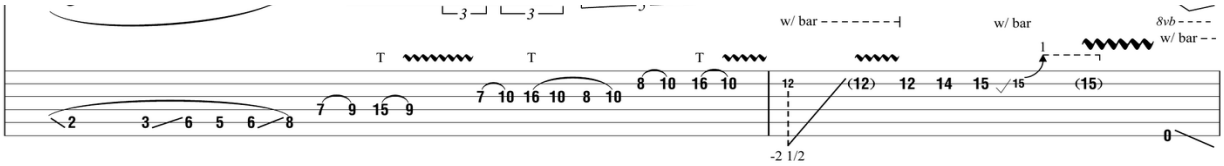
*Sounded by 4th finger while fretting 1st string.



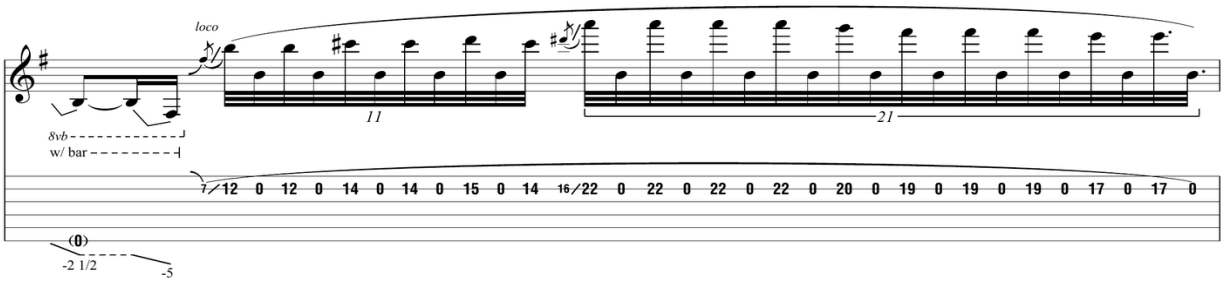






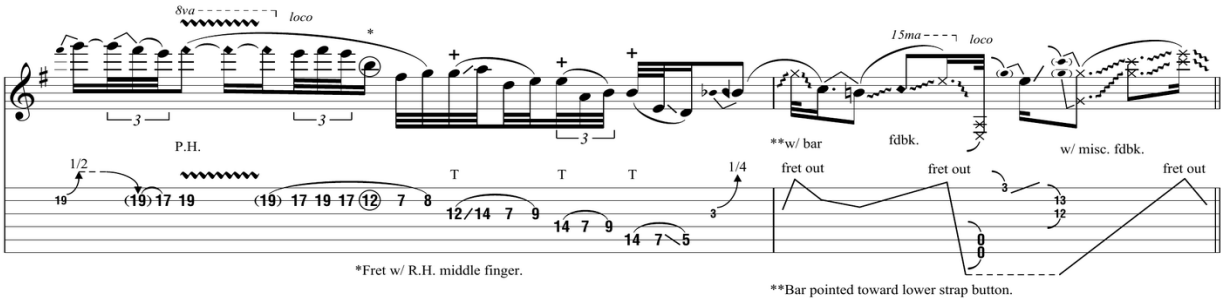


Bm7



Em7

N.C.

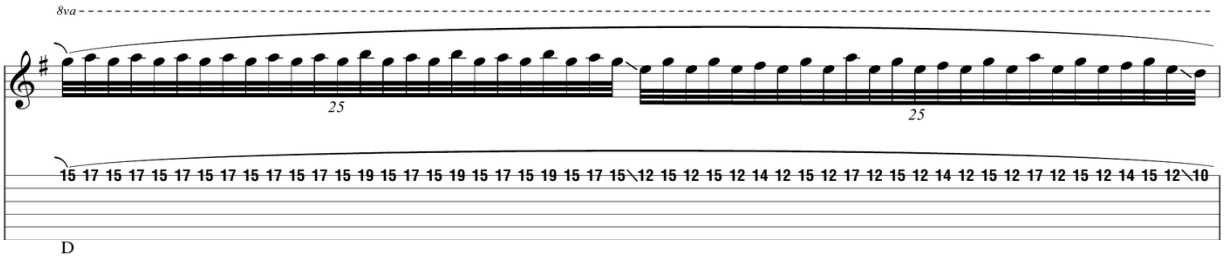


*Fret w/ R.H. middle finger.

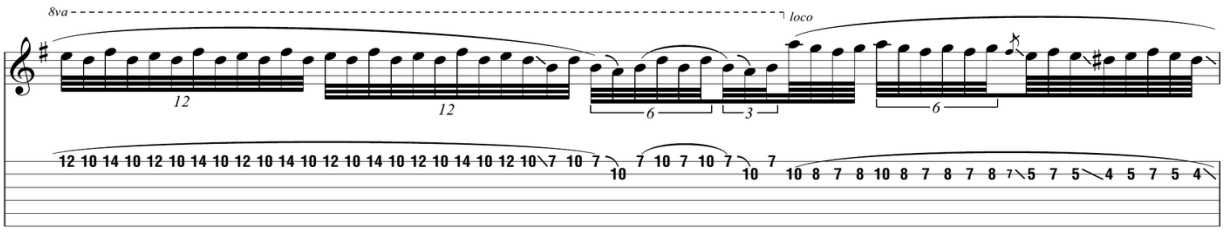
**Bar pointed toward lower strap button.

D

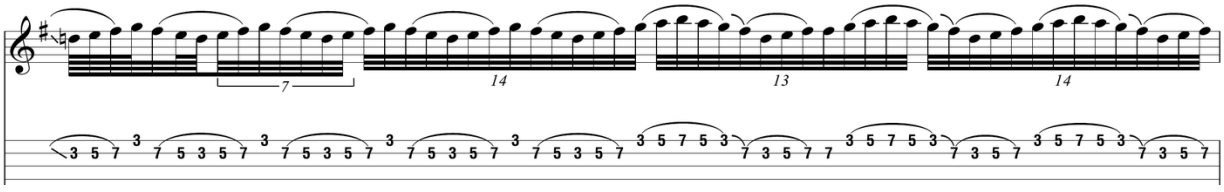
Am7

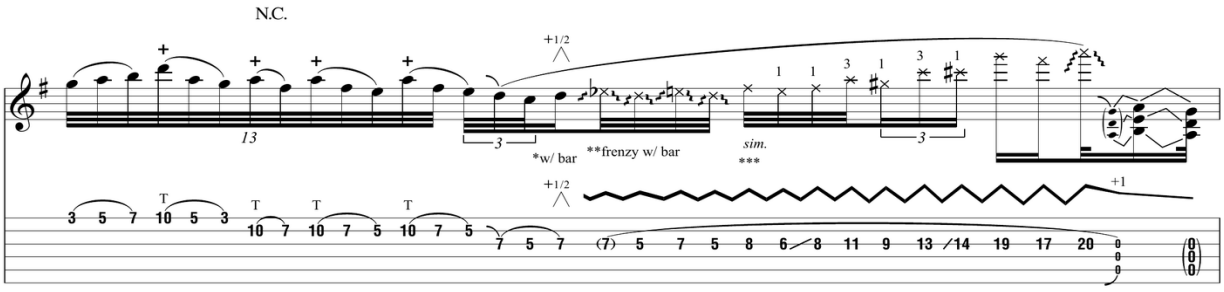


D

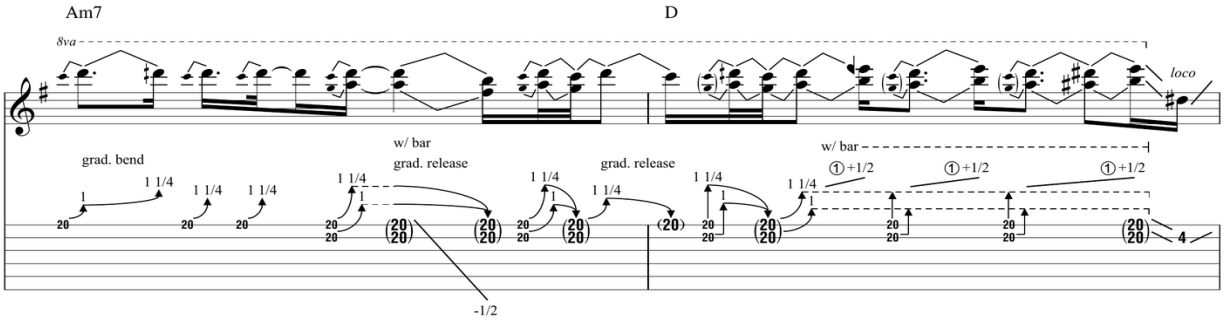


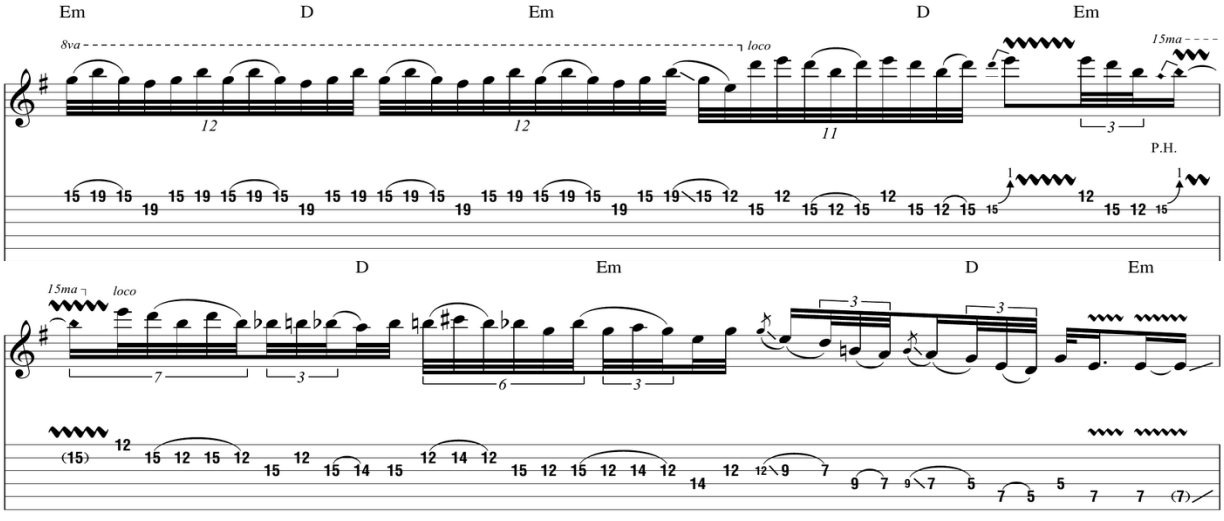
Em7

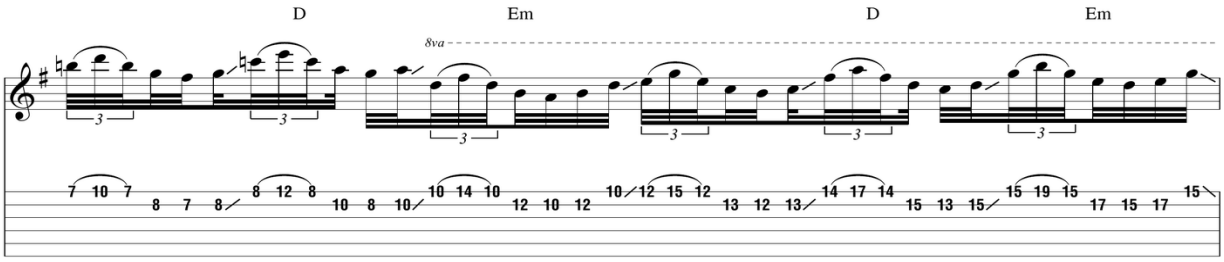


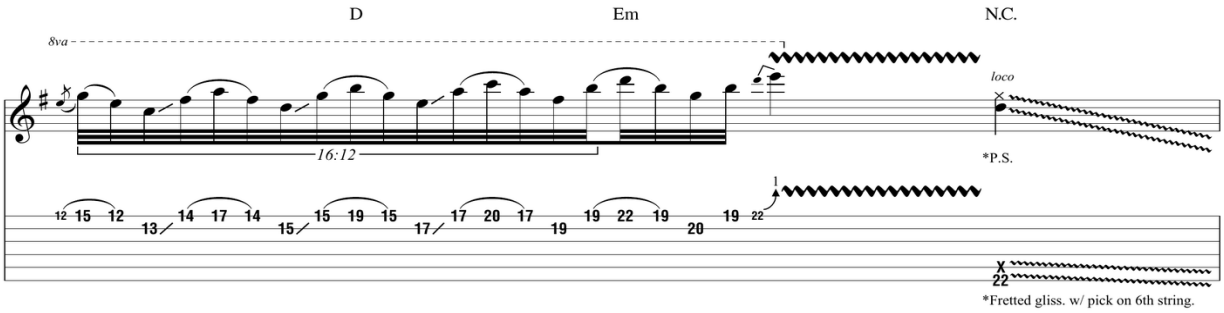


*Bar pointed toward lower strap button. ***Begin sliding up while alternating between 1st & 3rd fingers.
**Shake bar w/ gradually increasing width.

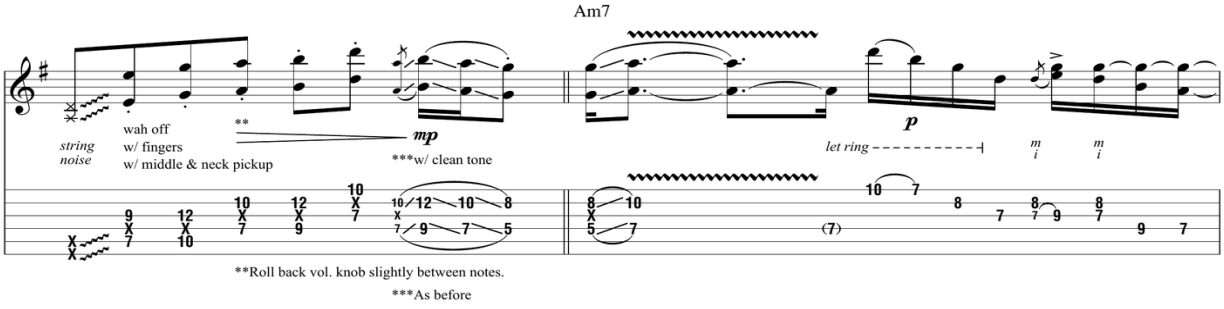


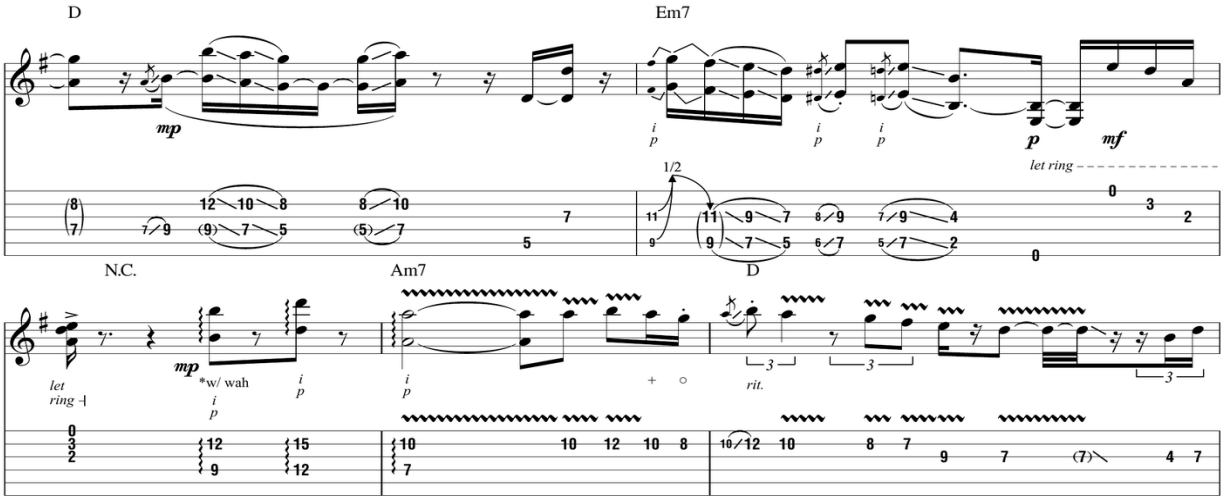


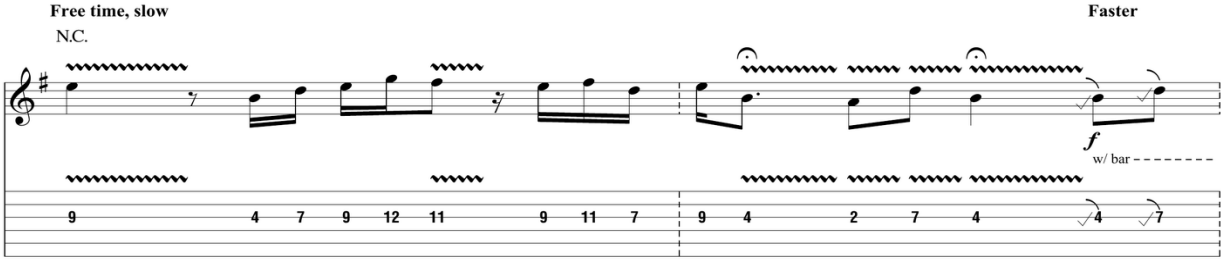


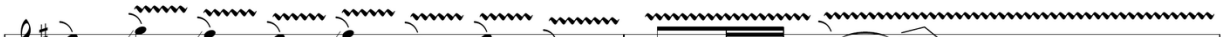

D
Em
N.C.
8va
16:12
loco
*P.S.
*Fretted gliss. w/ pick on 6th string.

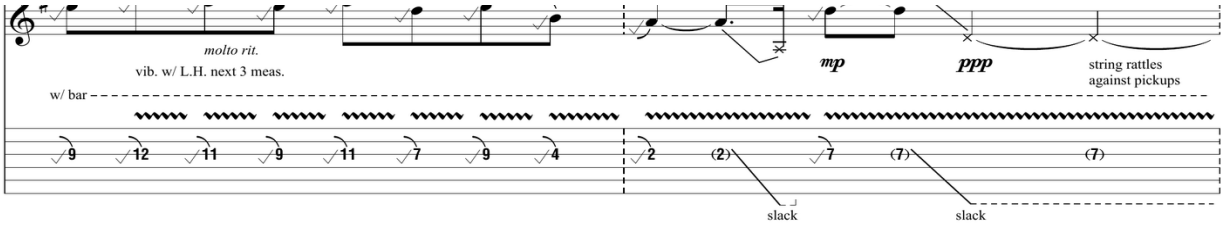
E


Am7
string noise
wah off
w/ fingers
w/ middle & neck pickup
**
mp
***w/ clean tone
p
let ring
**Roll back vol. knob slightly between notes.
***As before

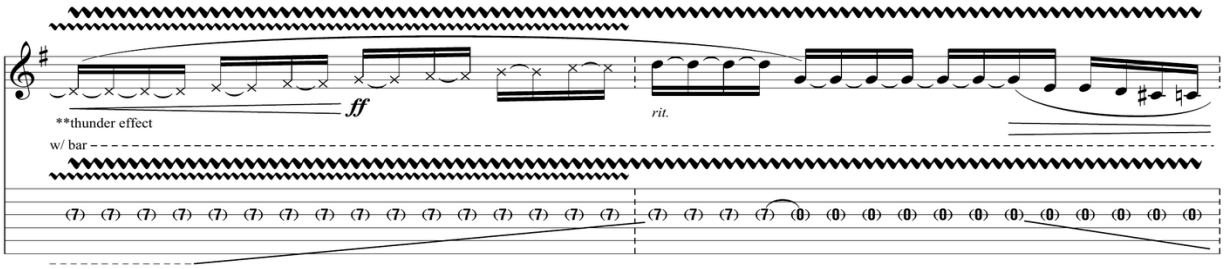

D
Em7
mp
p
mf
let ring
1/2
N.C.
Am7
D
let ring
*w/ wah
rit.
*Next 7 measures, rock wah forward & back with each note unless specified.
Wah notation: ○ = bass (toe up); + = treble (toe down)


Free time, slow
N.C.
Faster
f
w/ bar



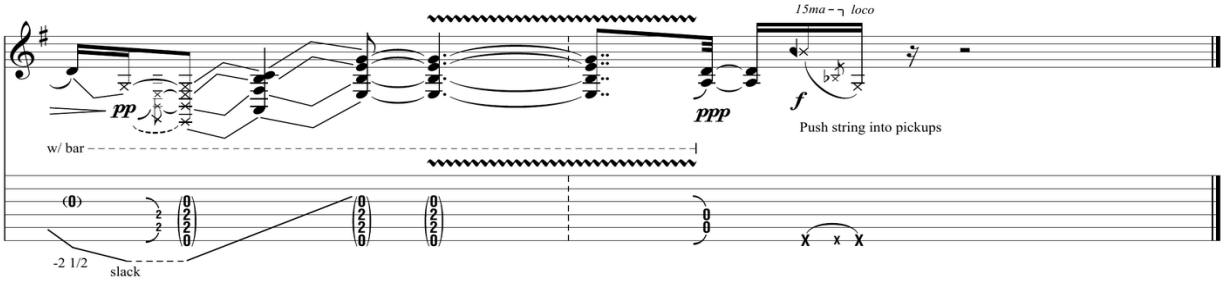


Faster



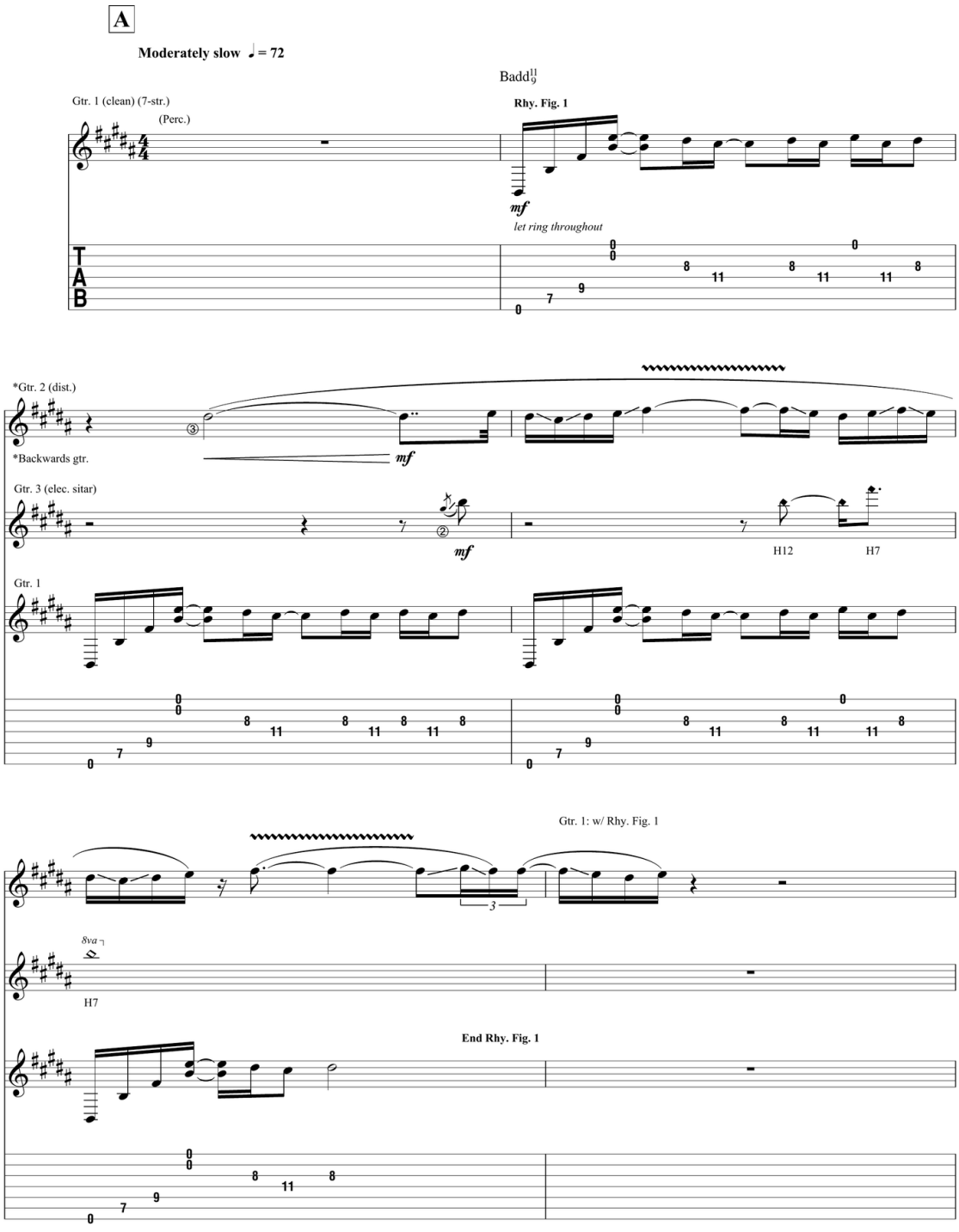
**Shake bar in rhythm shown, increasing width until reaching zero pitch at top, then gradually diving. Allow 4th-6th strings to hit pickups and ring, next 2 meas.

Em11



TOUCHING TONGUES

By Steve Vai



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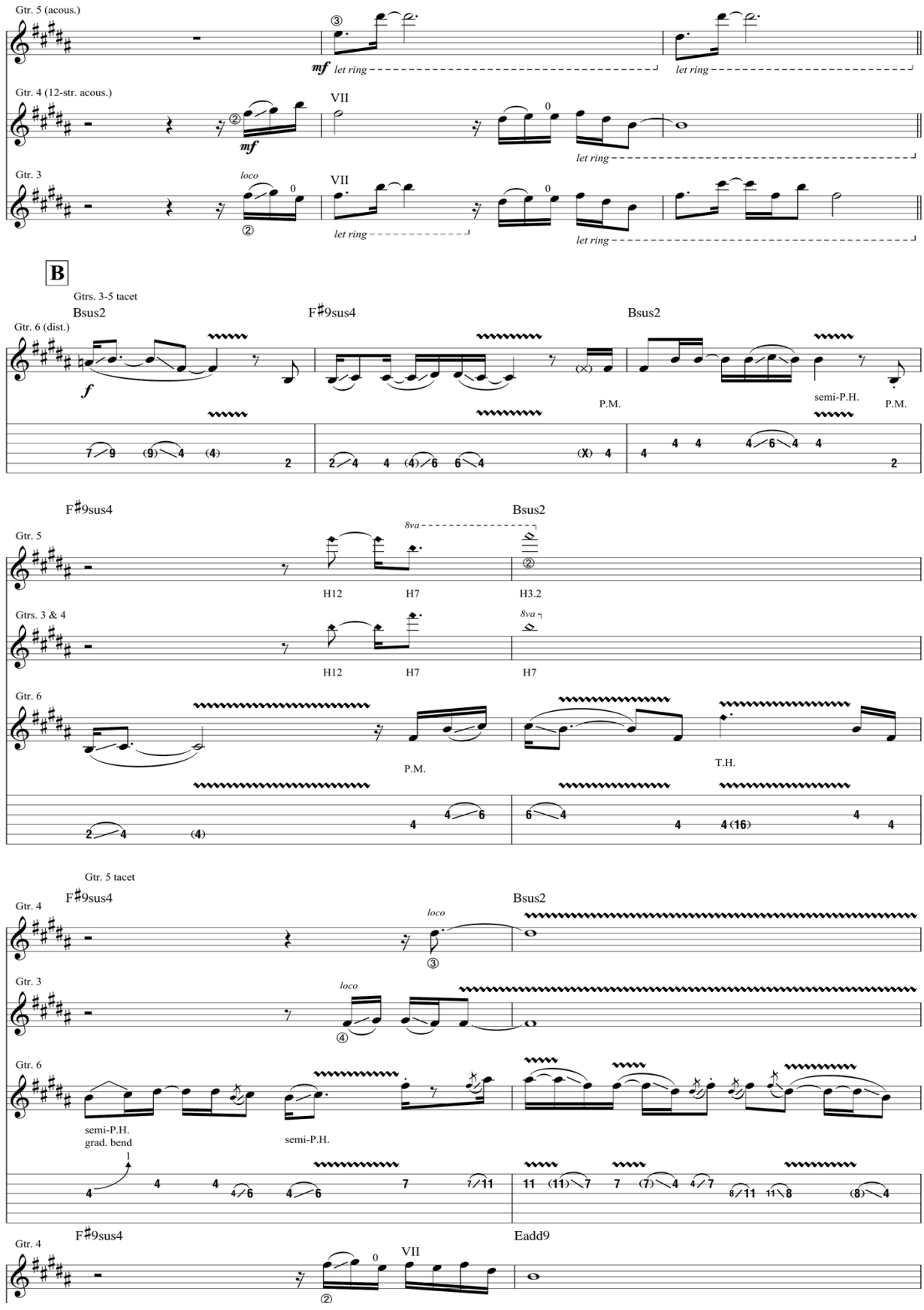
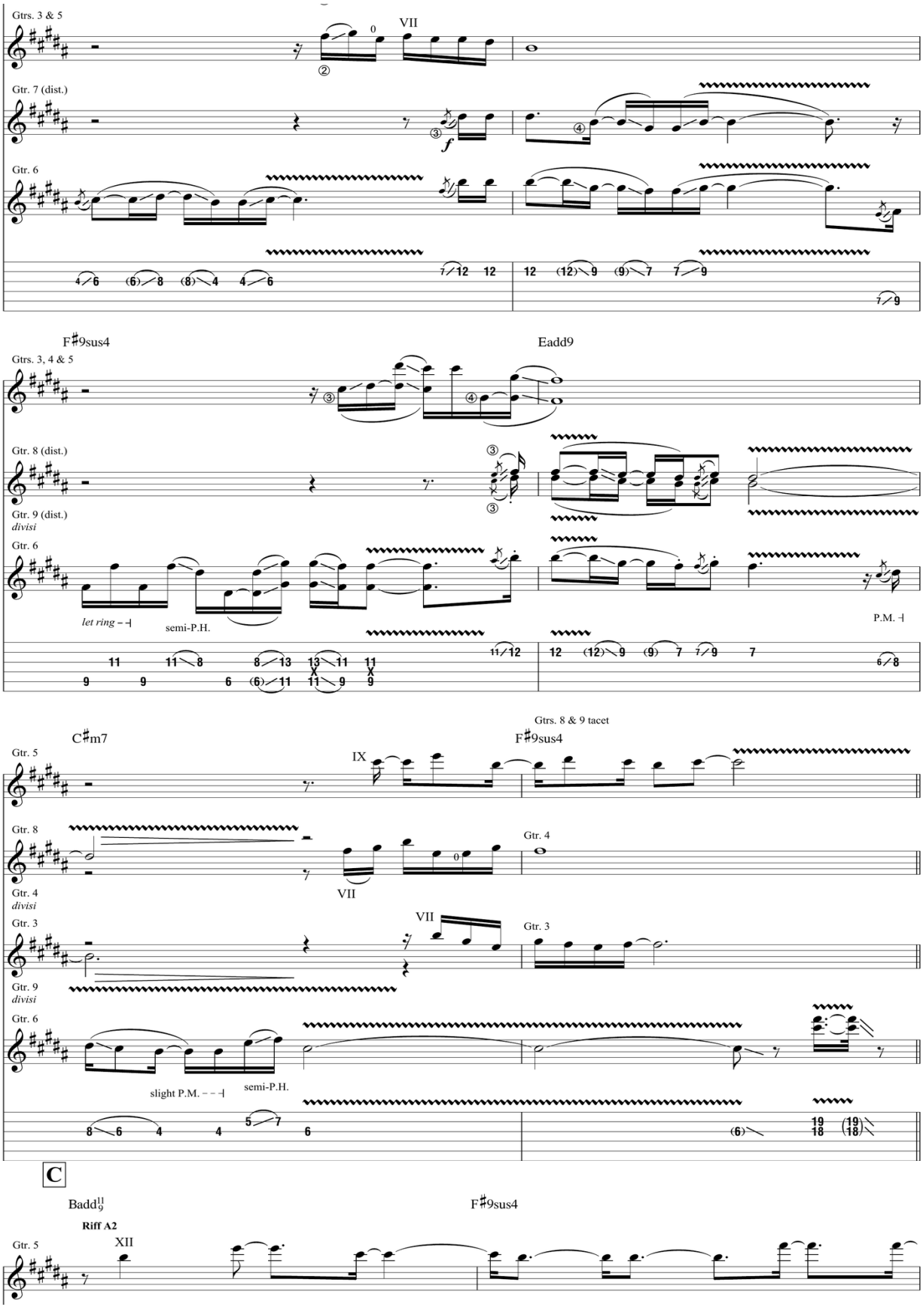
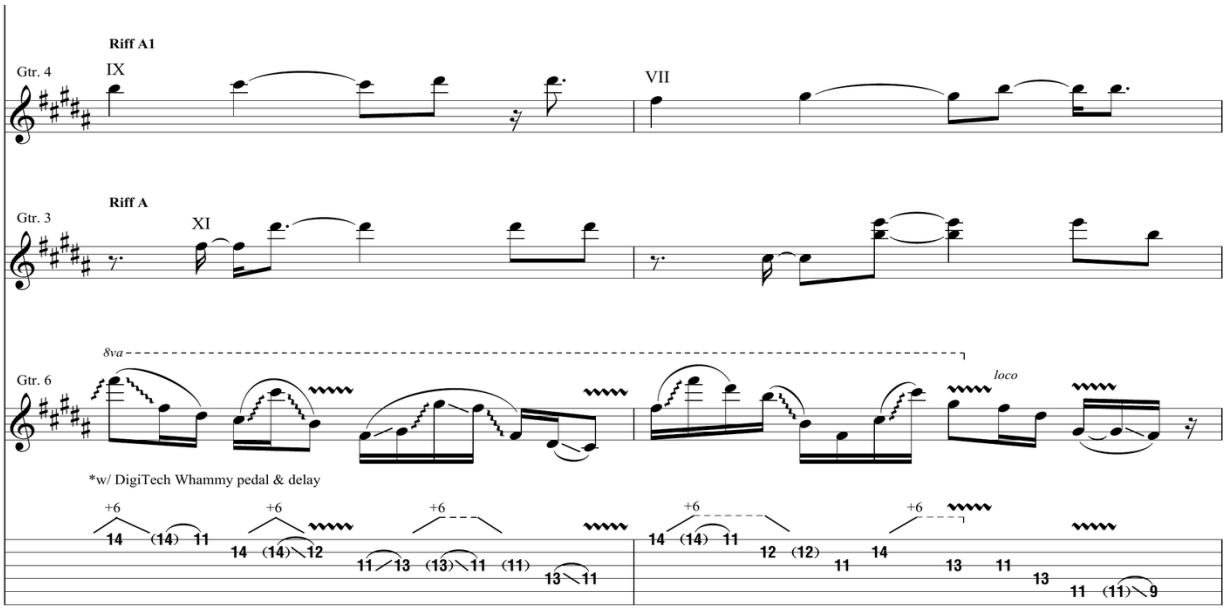
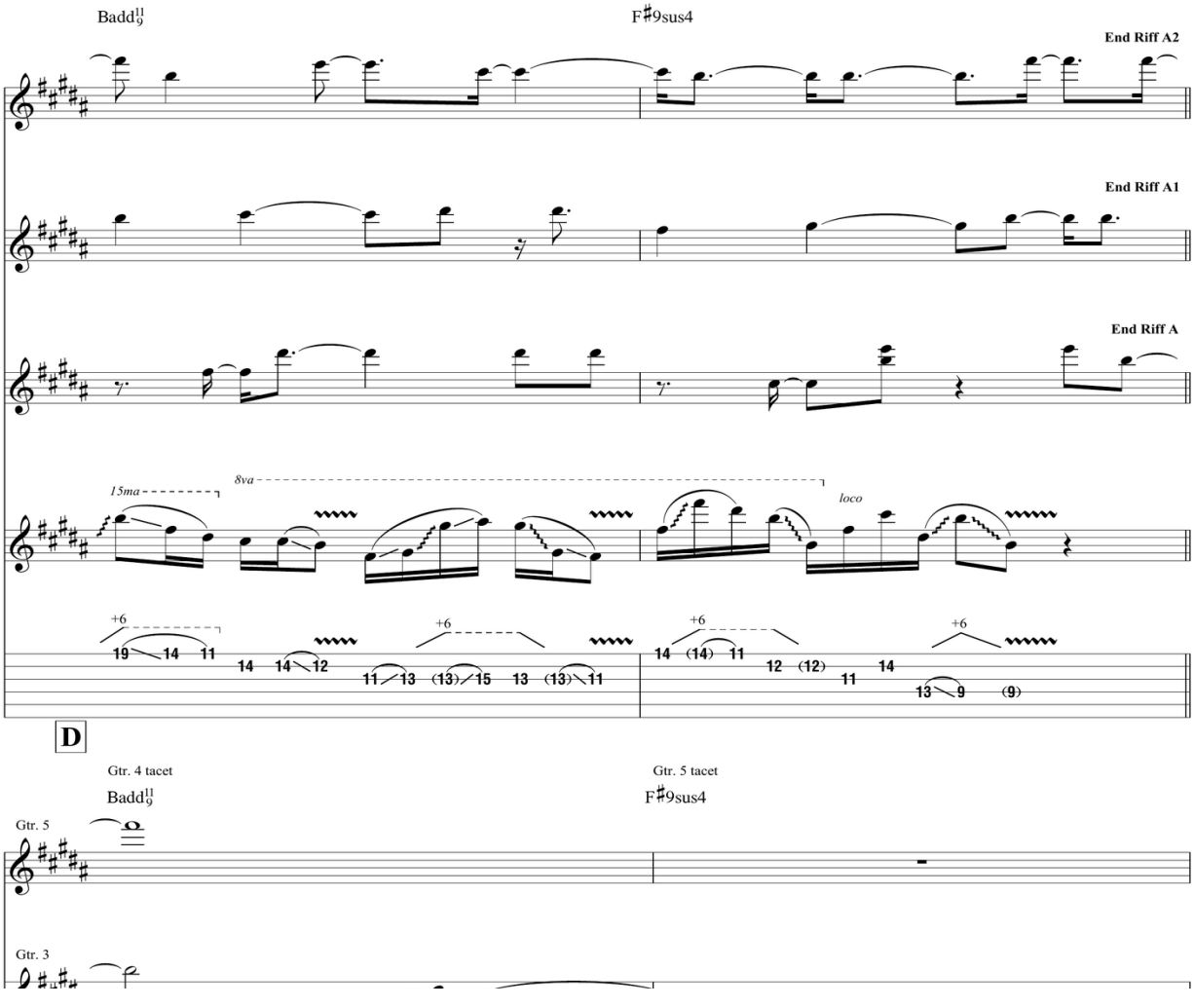
Gtr. 2 tacet

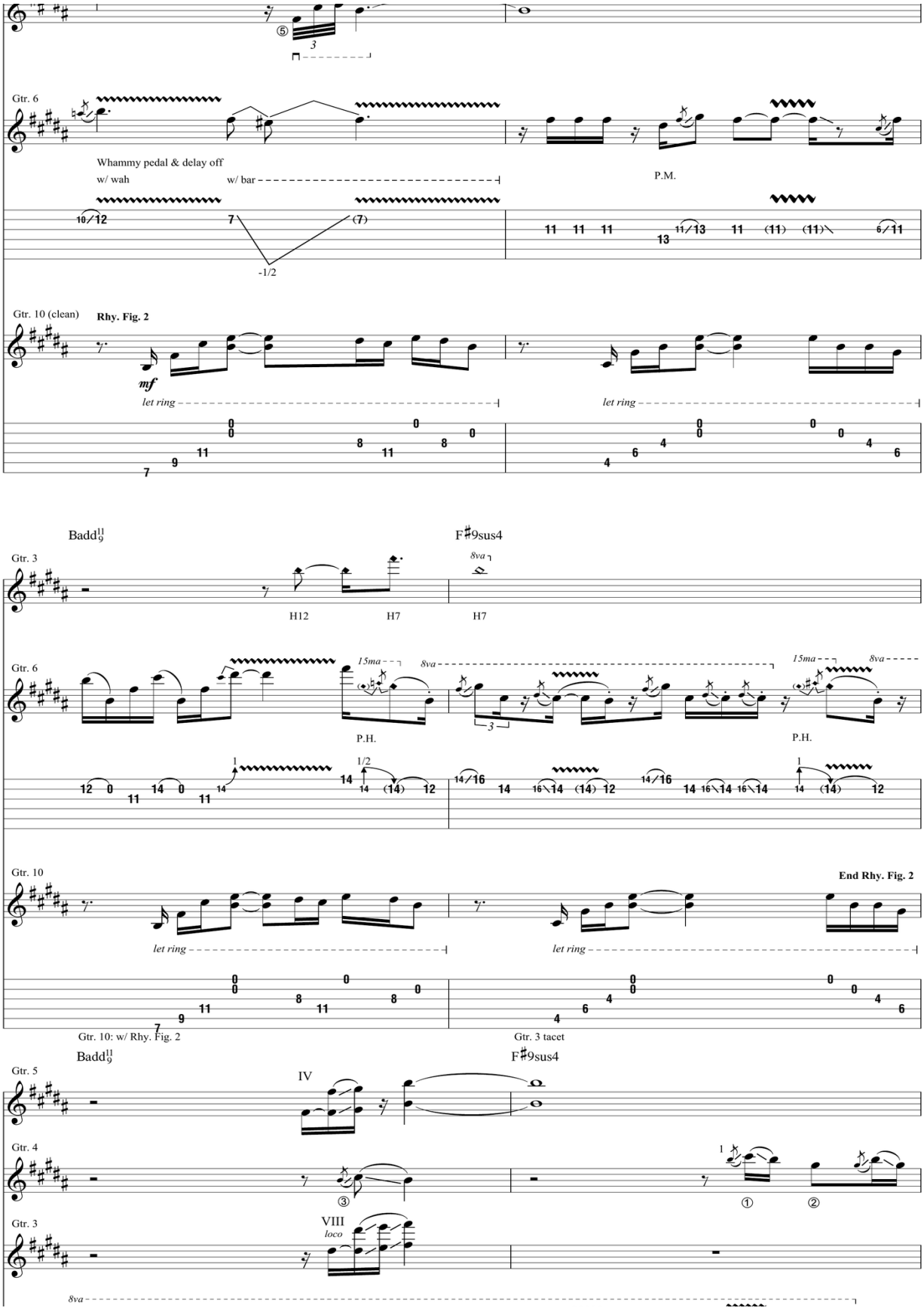

Gtr. 5 (acous.)
mf
let ring
let ring
Gtr. 4 (12-str. acous.)
mf
VII
let ring
Gtr. 3
loco
VII
let ring
let ring
B
Gtrs. 3-5 tacet
Bsus2
F♯9sus4
Bsus2
Gtr. 6 (dist.)
f
P.M.
semi-P.H.
P.M.
F♯9sus4
Bsus2
Gtr. 5
8va
H12
H7
H3.2
Gtrs. 3 & 4
8va
H12
H7
H7
Gtr. 6
P.M.
T.H.
Gtr. 5 tacet
F♯9sus4
Bsus2
Gtr. 4
loco
Gtr. 3
loco
Gtr. 6
semi-P.H.
grad. bend
semi-P.H.
F♯9sus4
Eadd9
Gtr. 4
VII

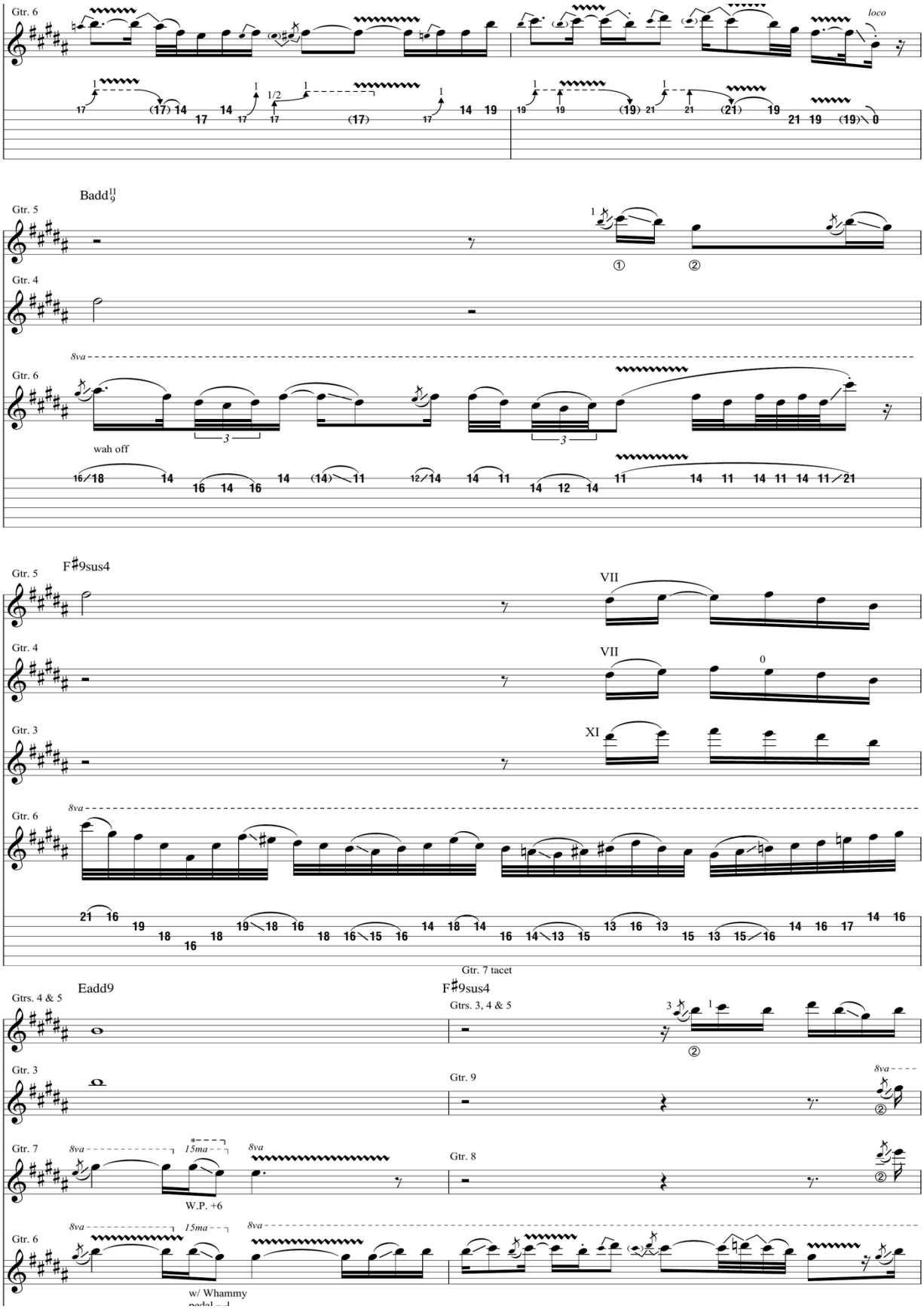

Gtrs. 3 & 5
VII
Gtr. 7 (dist.)
Gtr. 6
F♯9sus4
Eadd9
Gtrs. 3, 4 & 5
Gtr. 8 (dist.)
Gtr. 9 (dist.)
divisi
Gtr. 6
let ring
semi-P.H.
P.M.
Gtrs. 8 & 9 tacet
C♯m7
F♯9sus4
Gtr. 5
IX
Gtr. 8
Gtr. 4
Gtr. 4
divisi
VII
Gtr. 3
Gtr. 3
Gtr. 9
divisi
Gtr. 6
slight P.M.
semi-P.H.
C
Badd11/9
F♯9sus4
Riff A2
Gtr. 5
XII

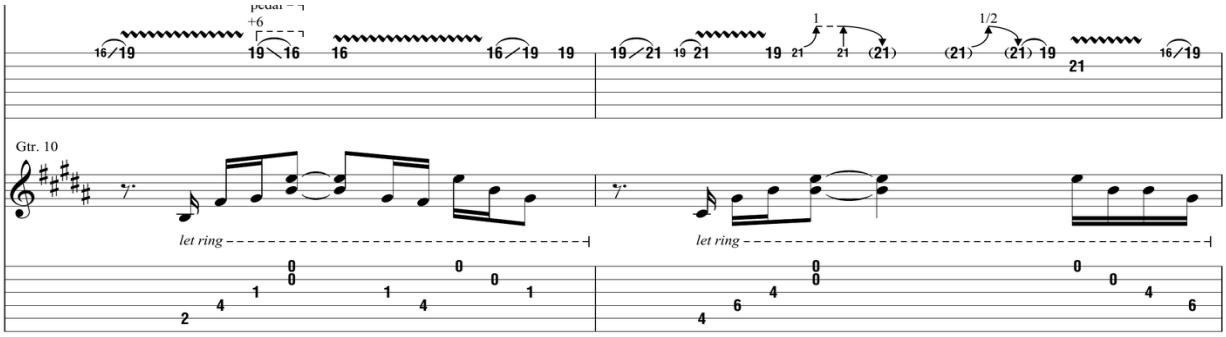


*Whammy pedal set for 1 octave up. Delay set for quarter-note regeneration w/ 1 repeat at equal volume to dry signal.




Gtr. 6
Whammy pedal & delay off
w/ wah
w/ bar
P.M.
-1/2
Gtr. 10 (clean)
Rhy. Fig. 2
mf
let ring
let ring
Badd11/9
F♯9sus4
Gtr. 3
8va
H12
H7
H7
Gtr. 6
15ma
8va
P.H.
P.H.
Gtr. 10
End Rhy. Fig. 2
let ring
let ring
Gtr. 10: w/ Rhy. Fig. 2
Gtr. 3 tacet
Badd11/9
F♯9sus4
Gtr. 5
IV
Gtr. 4
Gtr. 3
VIII
loco
8va

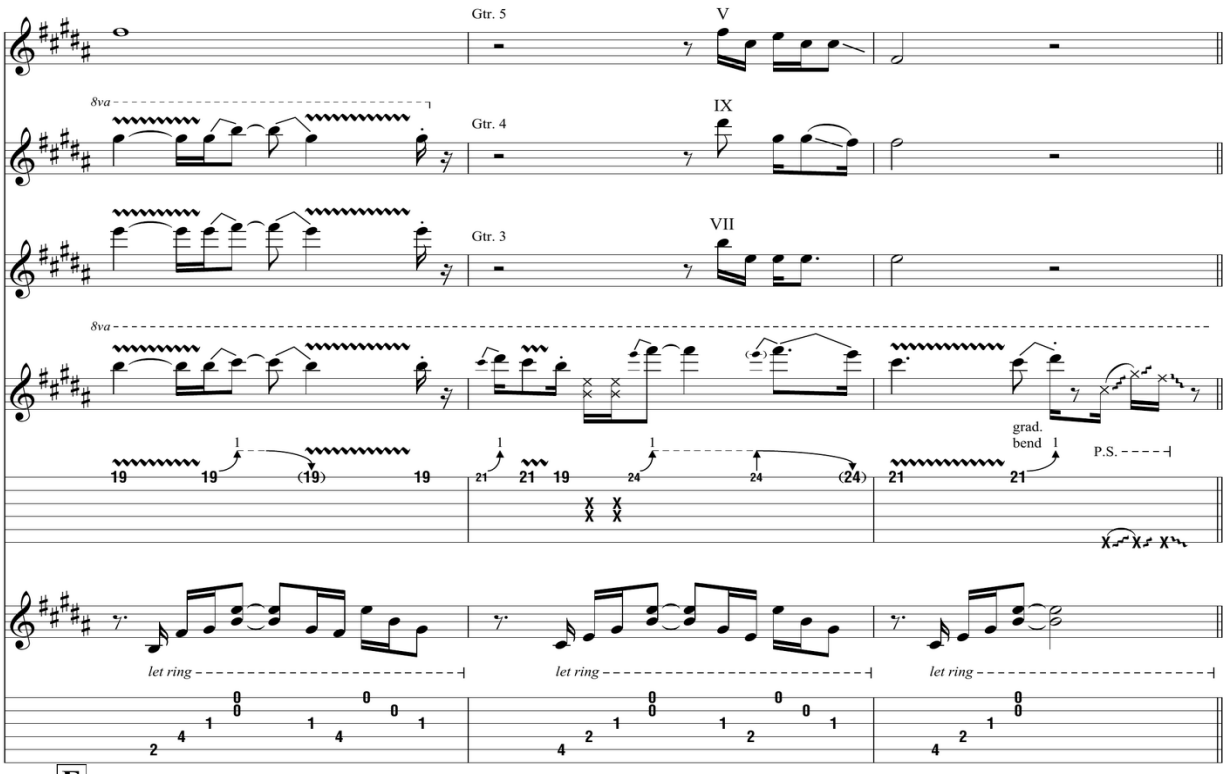

Gtr. 6
loco
Badd11/9
Gtr. 5
Gtr. 4
8va
Gtr. 6
wah off
F♯9sus4
Gtr. 5
VII
Gtr. 4
VII
0
Gtr. 3
XI
8va
Gtr. 6
Gtr. 7 tacet
Eadd9
Gtrs. 4 & 5
F♯9sus4
Gtrs. 3, 4 & 5
Gtr. 3
Gtr. 9
8va
Gtr. 7
8va
15ma
8va
W.P. +6
Gtr. 8
Gtr. 6
8va
15ma
8va
w/ Whammy



*w/ Whammy pedal set for 1 octave up.

Gtrs. 8 & 9 tacet

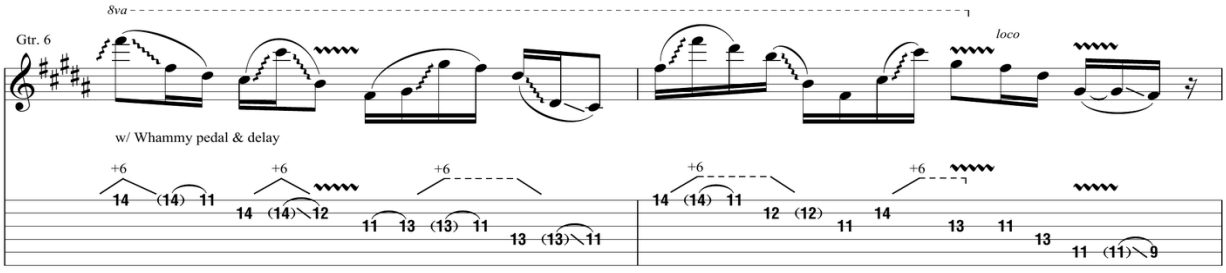
Eadd9 C♯m7 F♯9sus4



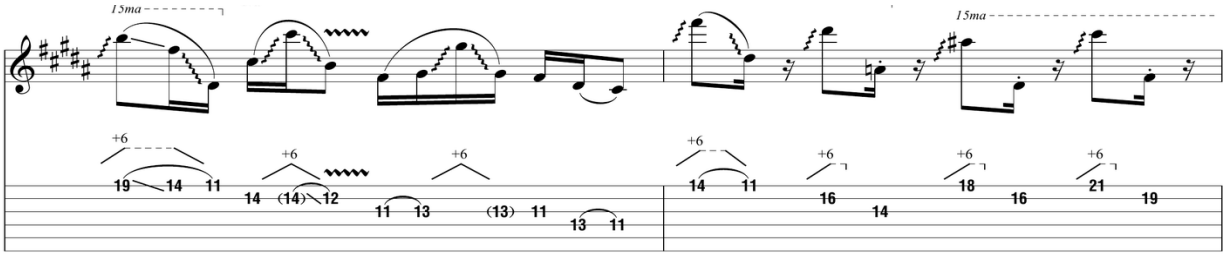
E

Gtrs. 3, 4 & 5: w/ Riffs A, A1 & A2

Badd$^{11}_{9}$ F♯9sus4

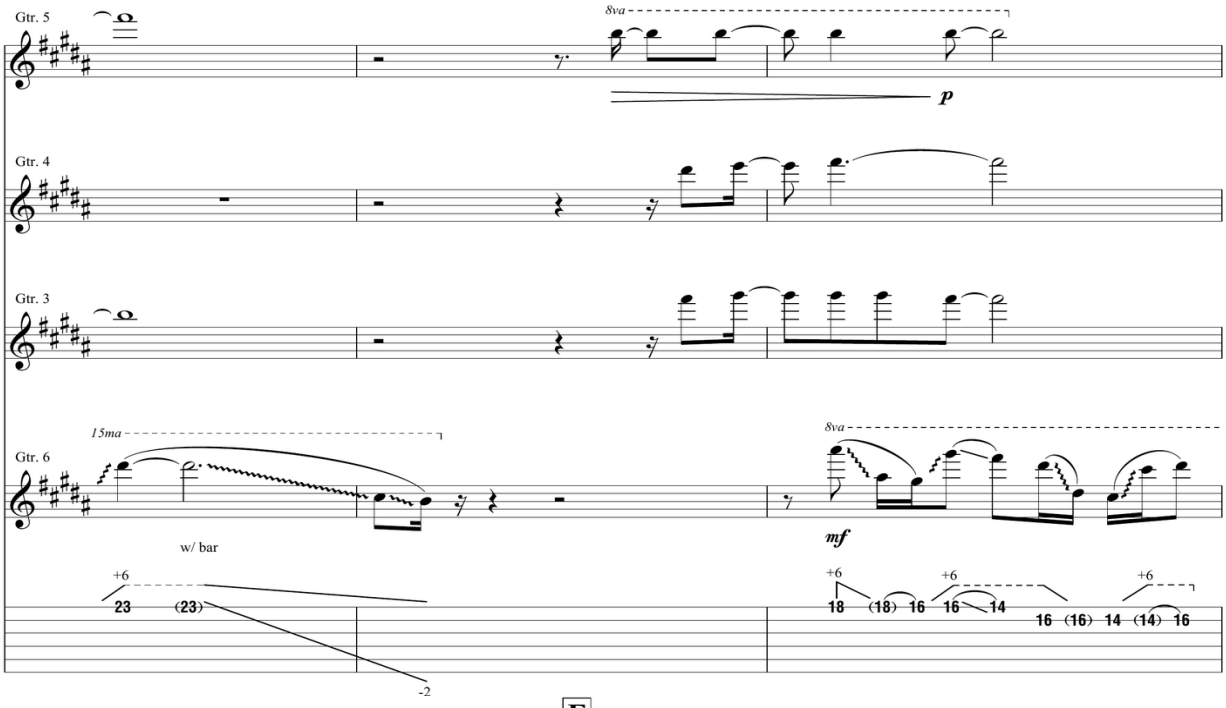


Badd$^{11}_{9}$ F♯9sus4



Gtr. 1: w/ Rhy. Fig. 1 (last 2 meas.)

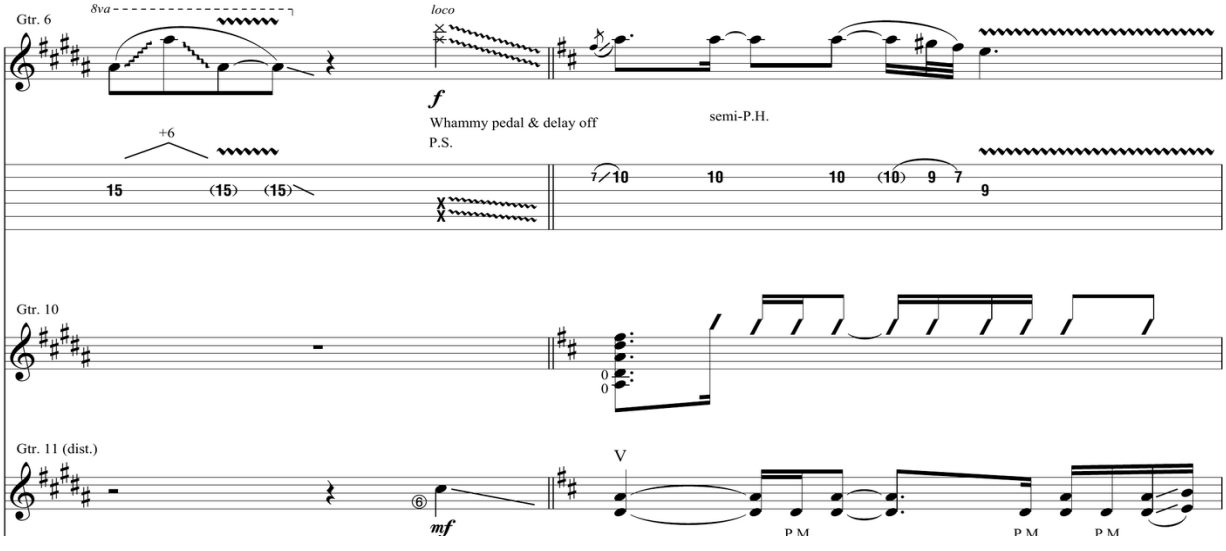
Badd$^{11}_{9}$

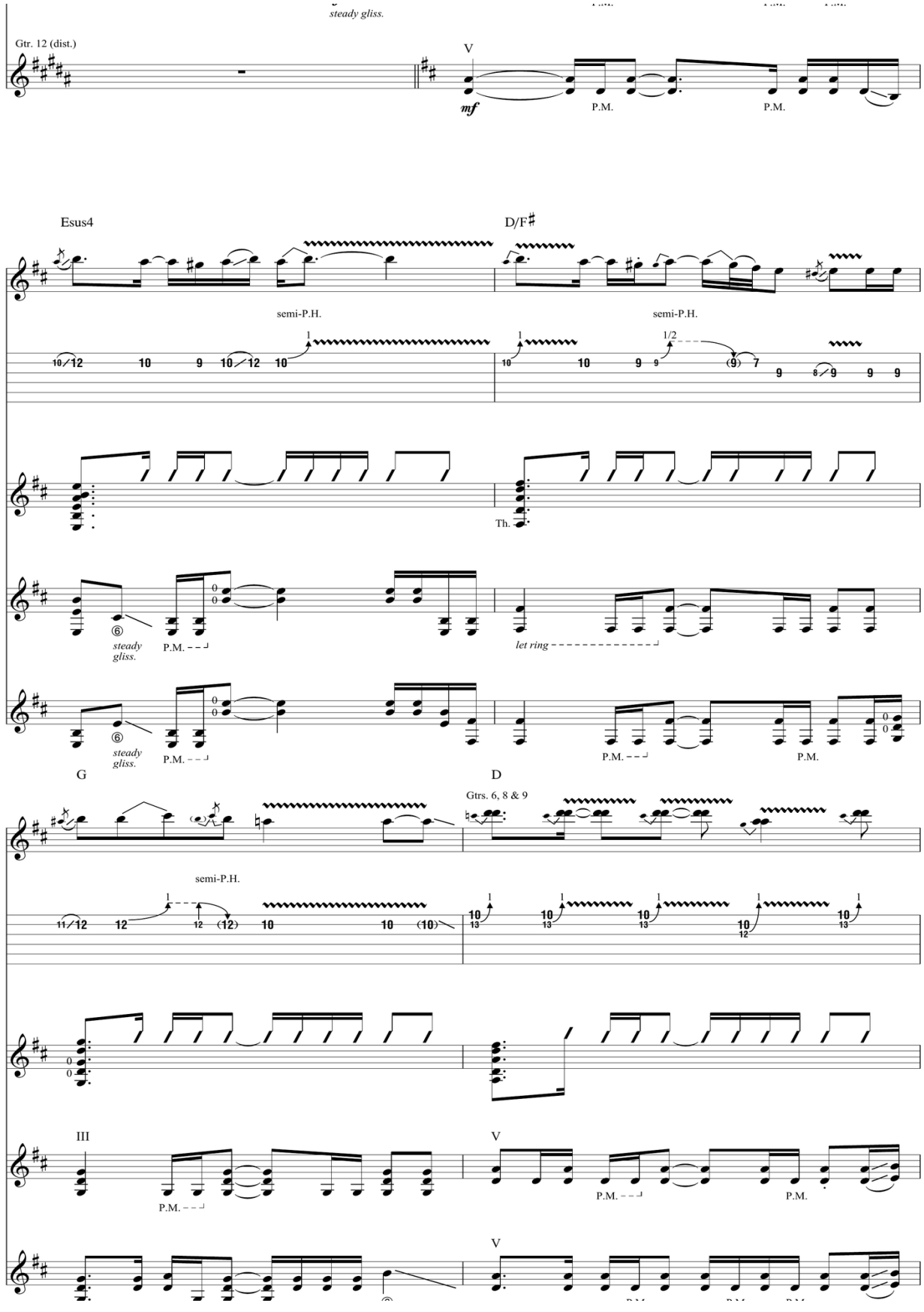


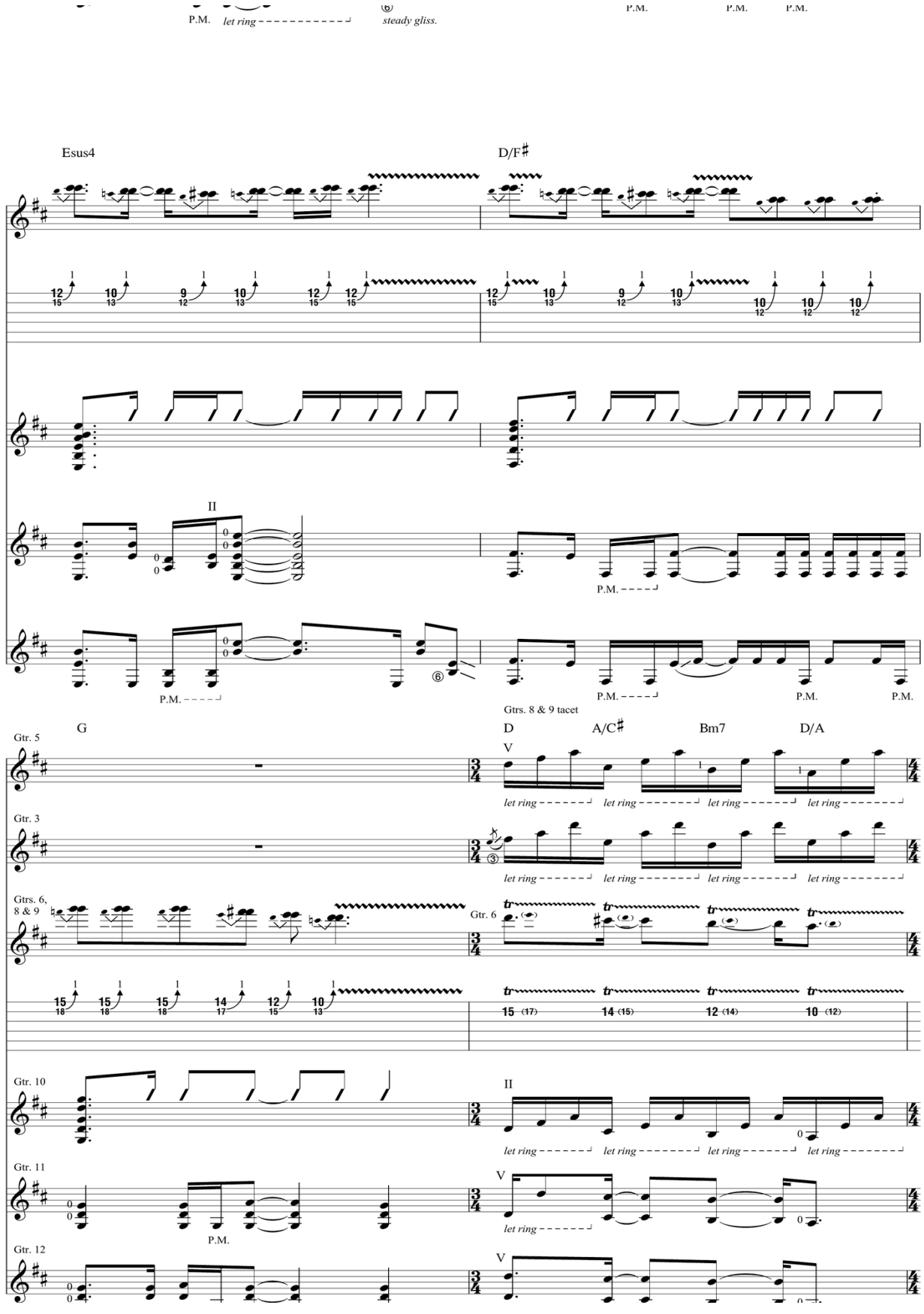
F

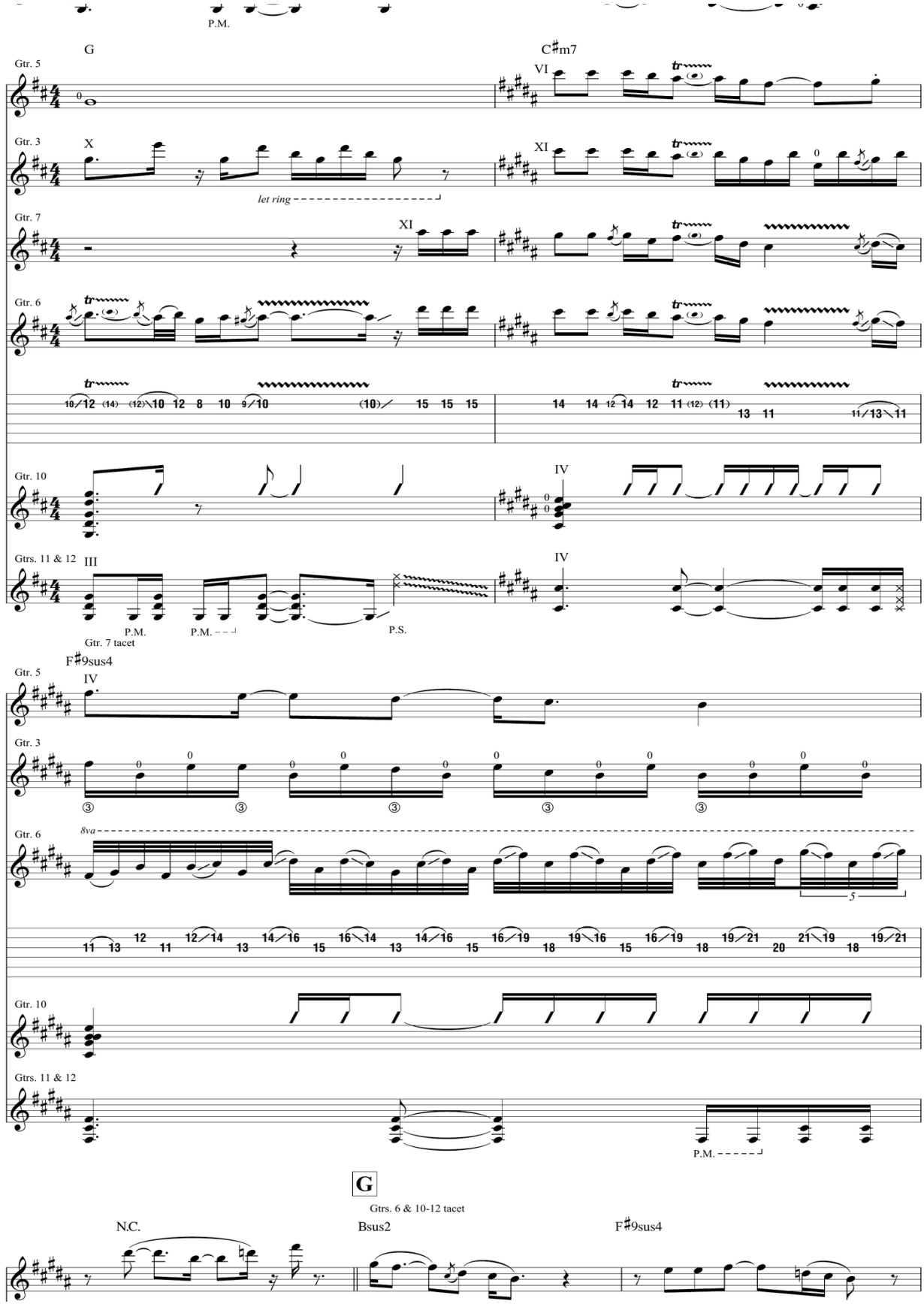
Gtrs. 3-5 tacet

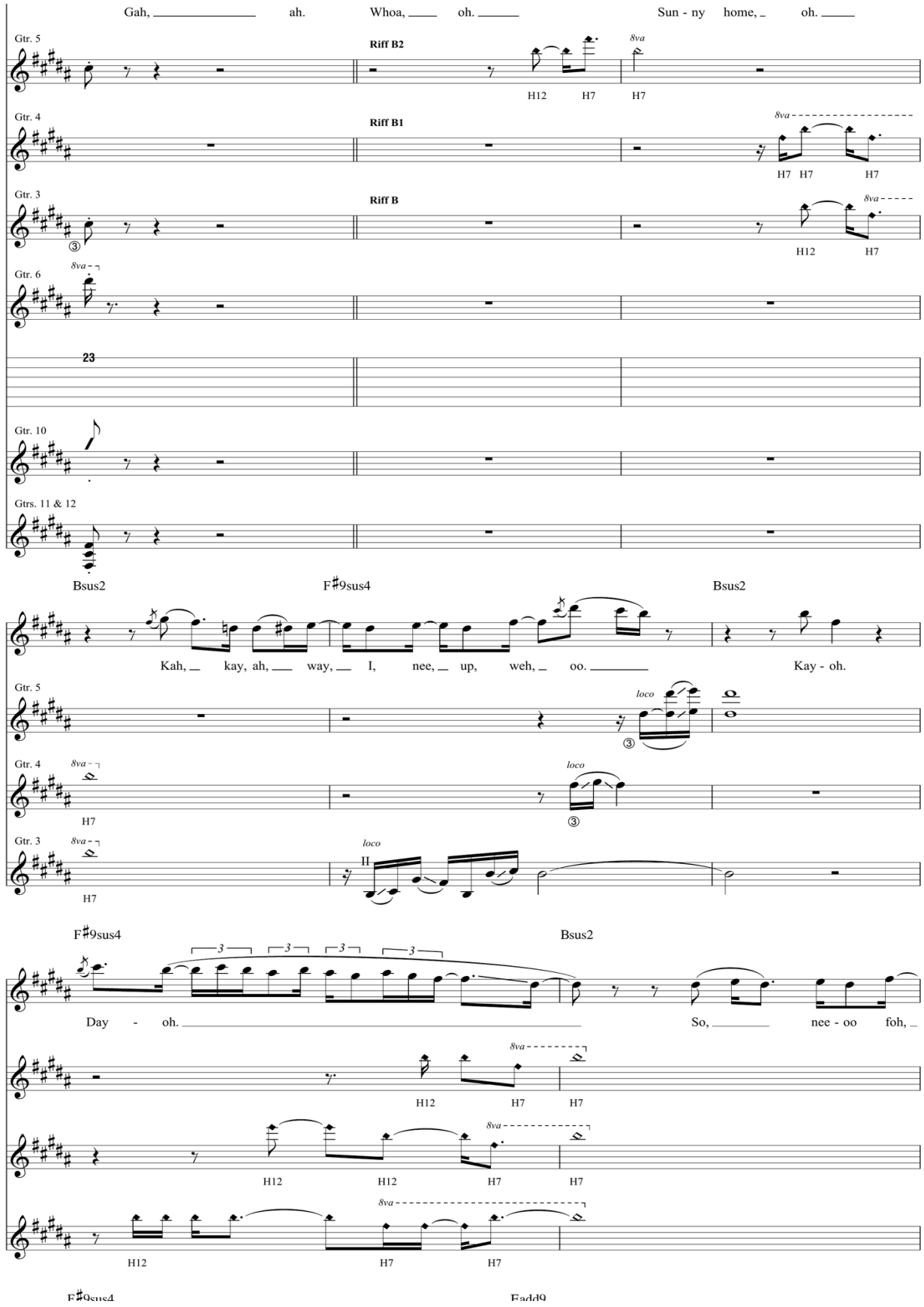
D

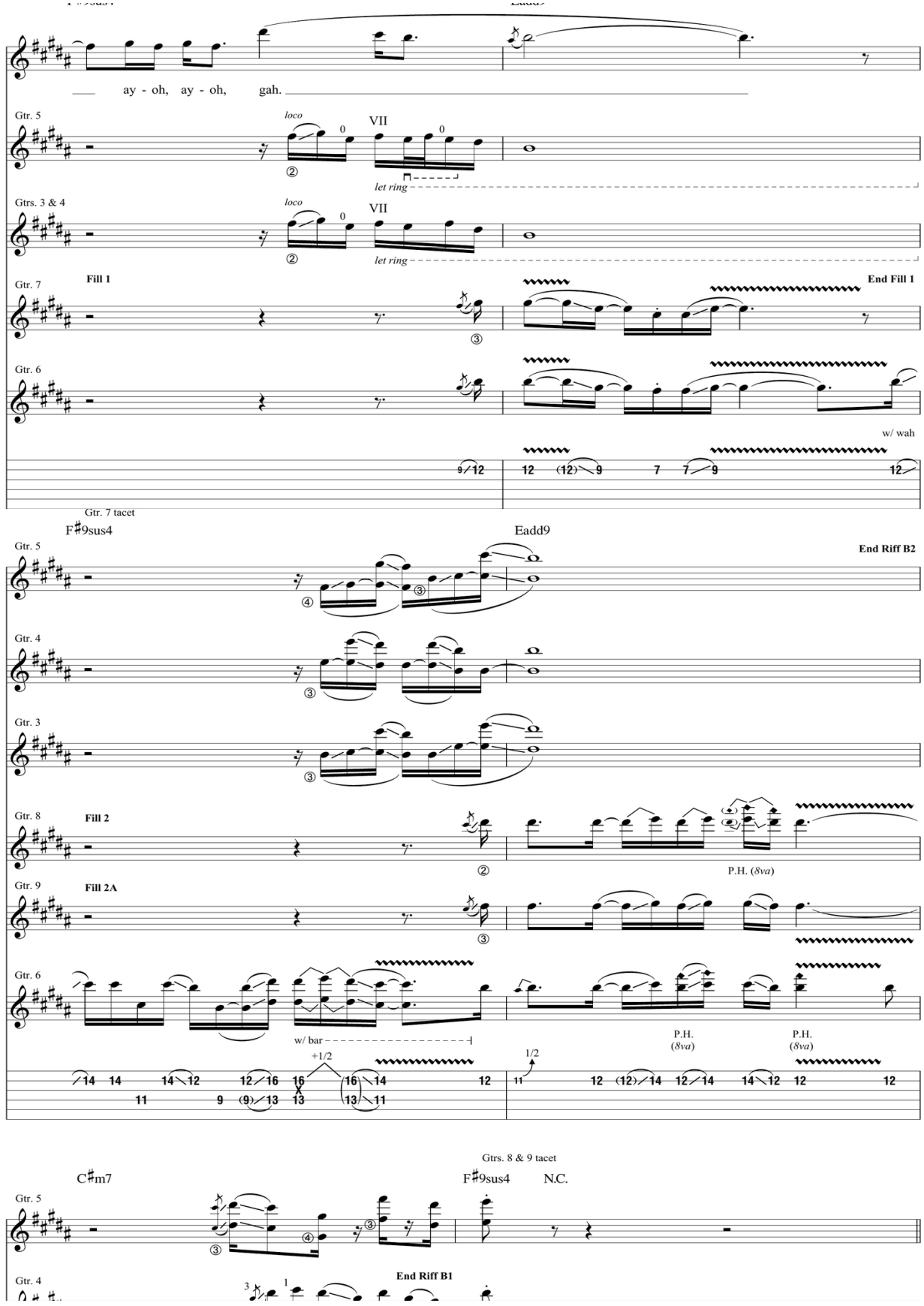


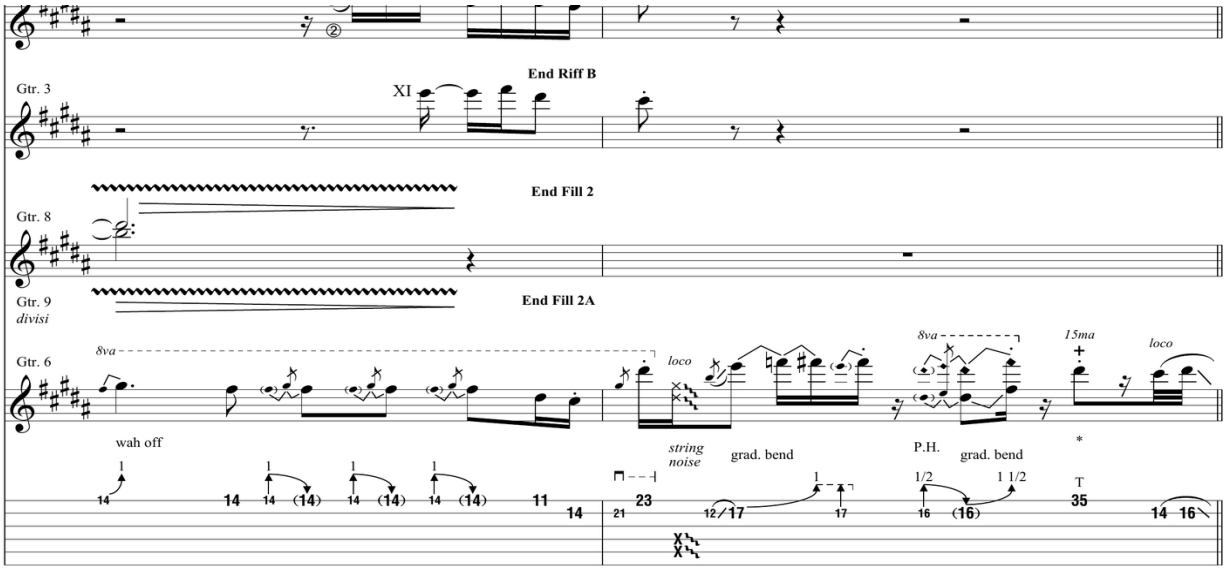

steady gliss.
Gtr. 12 (dist.)
V
mf
P.M.
P.M.
Esus4
D/F♯
semi-P.H.
semi-P.H.
1/2
Th.
steady gliss.
P.M.
let ring
steady gliss.
P.M.
P.M.
P.M.
G
D
Gtrs. 6, 8 & 9
semi-P.H.
III
V
P.M.
P.M.
V


P.M.
let ring
steady gliss.
P.M.
P.M.
P.M.
Esus4
D/F♯
II
P.M.
P.M.
P.M.
P.M.
G
Gtrs. 8 & 9 tacet
D
A/C♯
Bm7
D/A
Gtr. 5
V
let ring
let ring
let ring
let ring
Gtr. 3
let ring
let ring
let ring
let ring
Gtrs. 6, 8 & 9
Gtr. 6
15 (17)
14 (15)
12 (14)
10 (12)
Gtr. 10
II
let ring
let ring
let ring
let ring
Gtr. 11
V
let ring
P.M.
Gtr. 12
V


P.M.
G
C♯m7
Gtr. 5
VI
Gtr. 3
X
XI
let ring
Gtr. 7
XI
Gtr. 6
Gtr. 10
IV
Gtrs. 11 & 12
III
P.M.
P.M.
P.S.
IV
Gtr. 7 tacet
F♯9sus4
Gtr. 5
IV
Gtr. 3
Gtr. 6
8va
5
Gtr. 10
Gtrs. 11 & 12
P.M.
G
Gtrs. 6 & 10-12 tacet
N.C.
Bsus2
F♯9sus4


Gah, ah. Whoa, oh. Sun - ny home, oh.
Gtr. 5
Riff B2
8va
H12 H7 H7
Gtr. 4
Riff B1
8va
H7 H7 H7
Gtr. 3
Riff B
8va
H12 H7
Gtr. 6
8va
23
Gtr. 10
Gtrs. 11 & 12
Bsus2
F♯9sus4
Bsus2
Kah, kay, ah, way, I, nee, up, weh, oo.
Kay - oh.
Gtr. 5
loco
Gtr. 4
8va
H7
loco
Gtr. 3
8va
H7
loco
F♯9sus4
Bsus2
Day - oh.
So, nee - oo foh,
8va
H12 H7 H7
H12 H12 H7 H7
8va
H12 H7 H7
8va
F♯9sus4
Eadd9

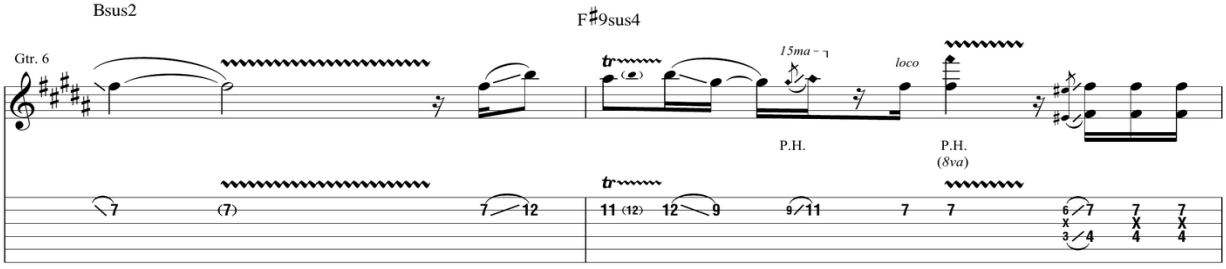

ay - oh, ay - oh, gah.
Gtr. 5
loco
VII
let ring
Gtrs. 3 & 4
Gtr. 7
Fill 1
End Fill 1
Gtr. 6
w/ wah
Gtr. 7 tacet
F♯9sus4
Eadd9
End Riff B2
Gtr. 4
Gtr. 3
Gtr. 8
Fill 2
P.H. (8va)
Gtr. 9
Fill 2A
w/ bar
+1/2
1/2
P.H.
(8va)
Gtrs. 8 & 9 tacet
C♯m7
F♯9sus4
N.C.
End Riff B1

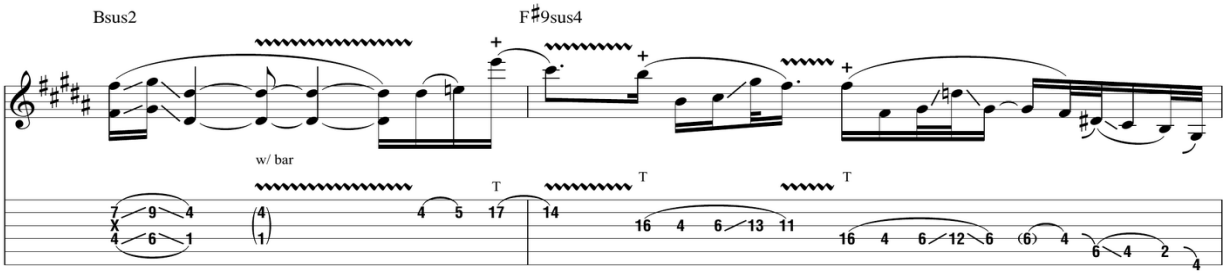


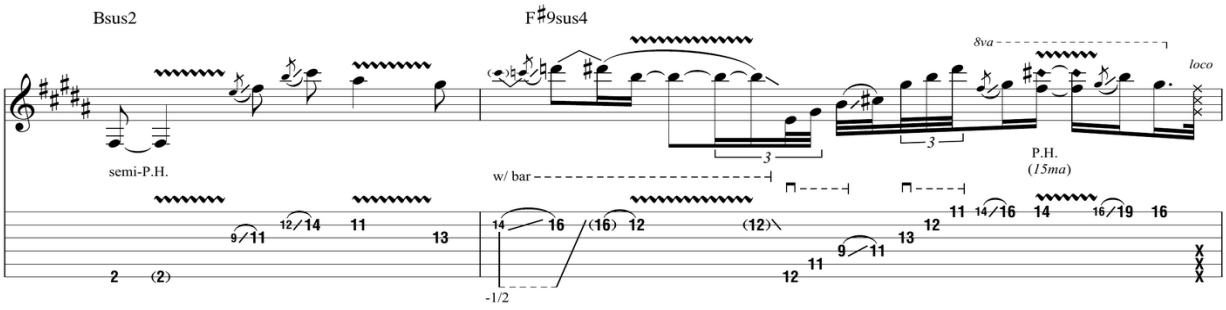
*Push string into middle pickup.

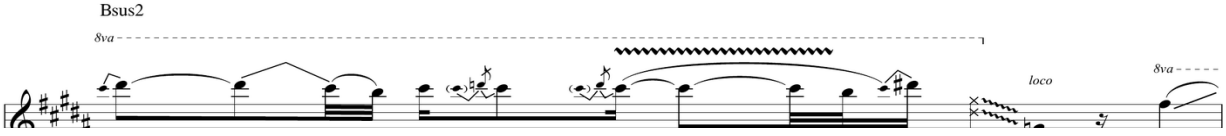
H

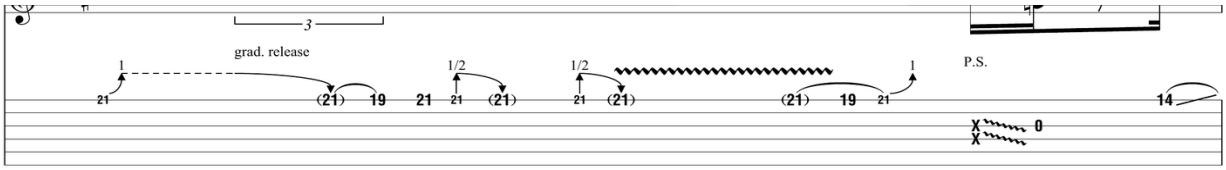
Gtrs. 3, 4 & 5: w/ Riffs B, B1 & B2

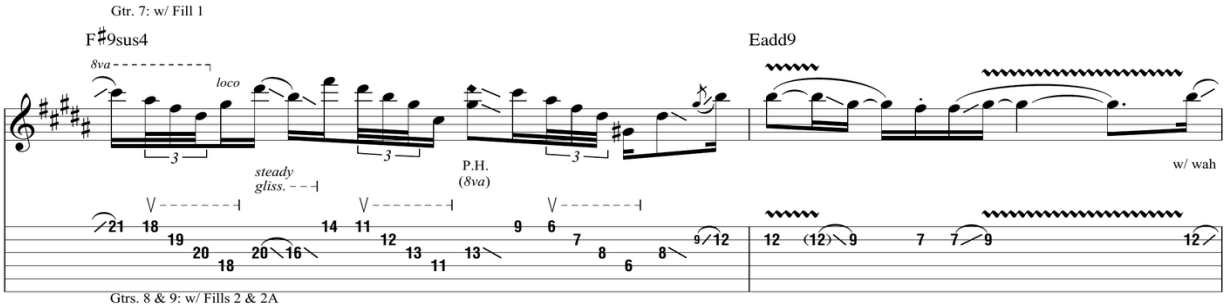


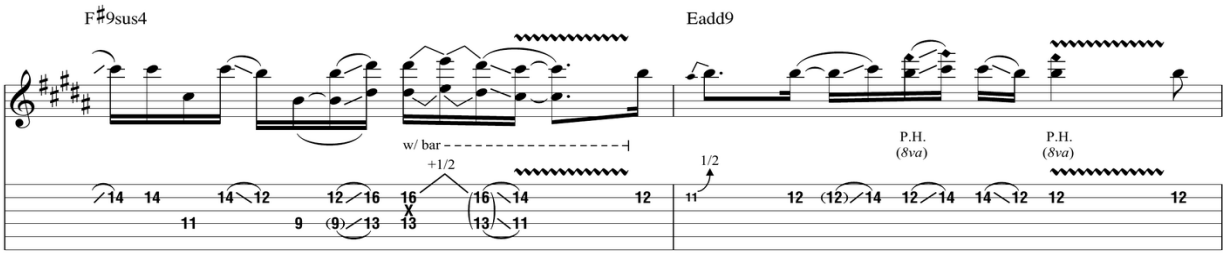


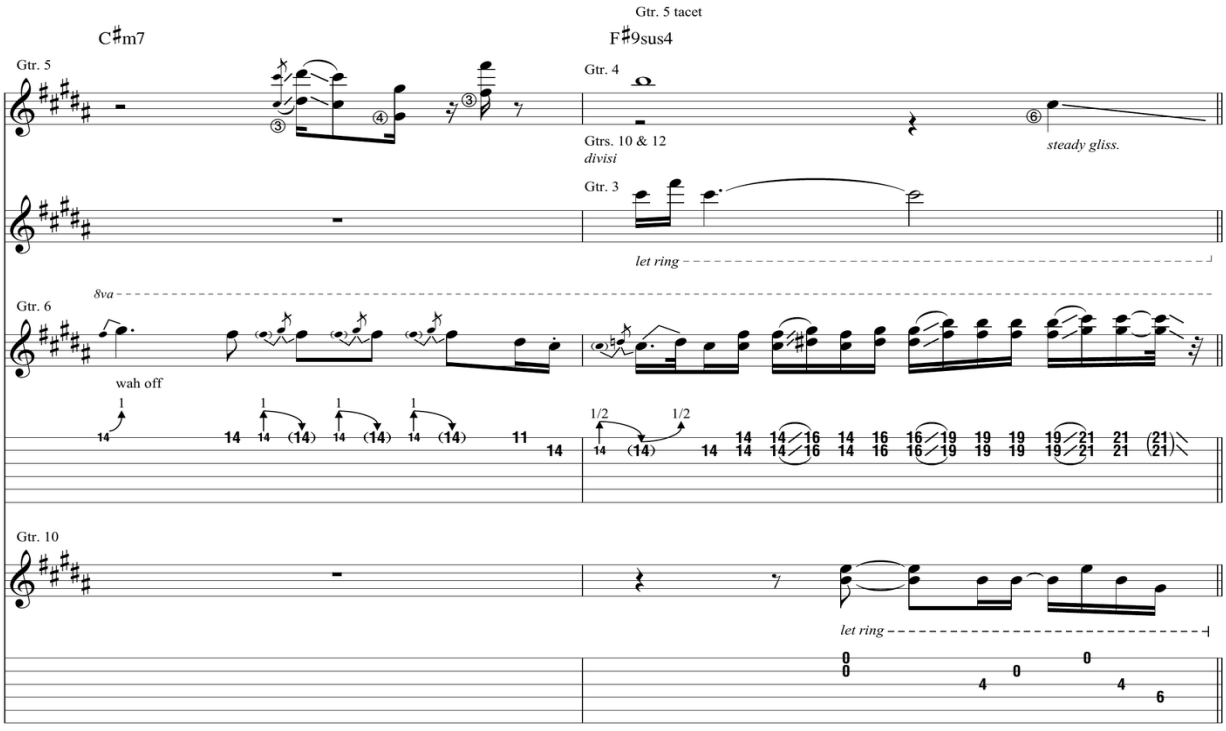




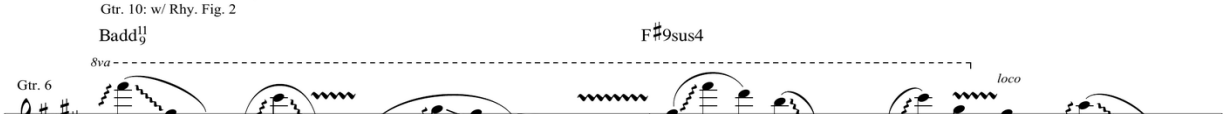

grad. release
P.S.

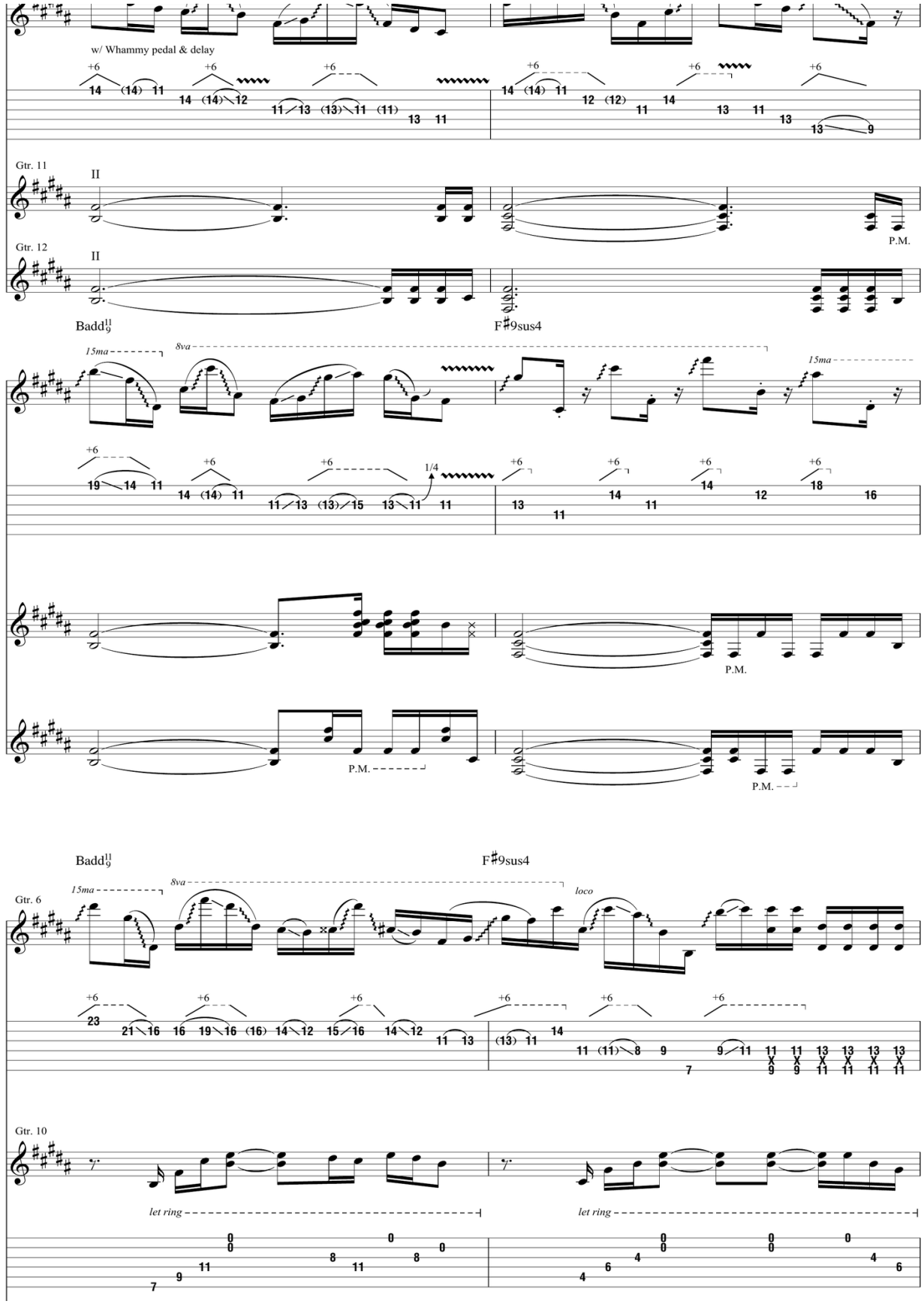

Gtr. 7: w/ Fill 1
F♯9sus4
Eadd9
8va
loco
steady gliss.
P.H. (8va)
w/ wah

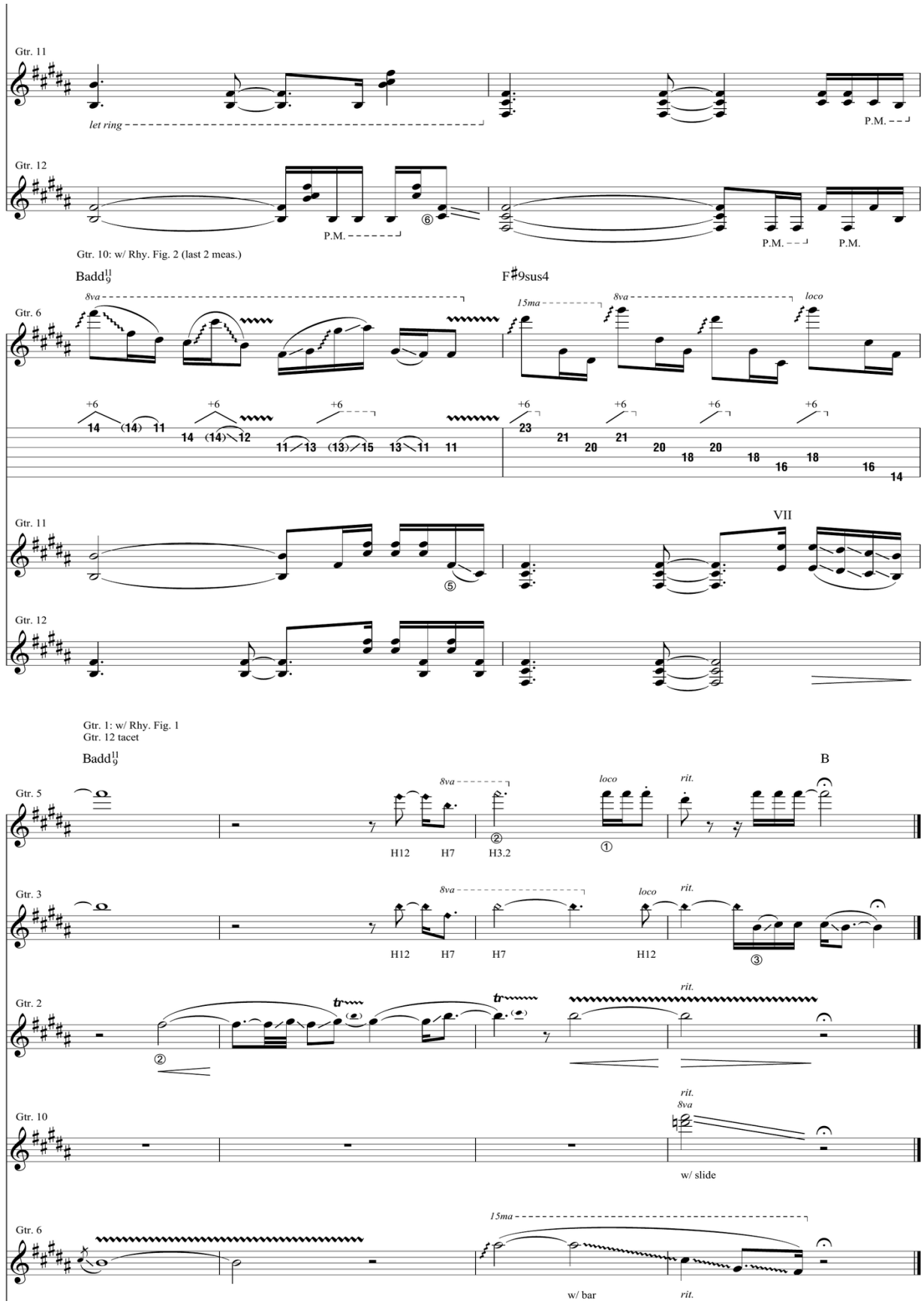

Gtrs. 8 & 9: w/ Fills 2 & 2A
F♯9sus4
Eadd9
w/ bar
+1/2
P.H. (8va)
P.H. (8va)

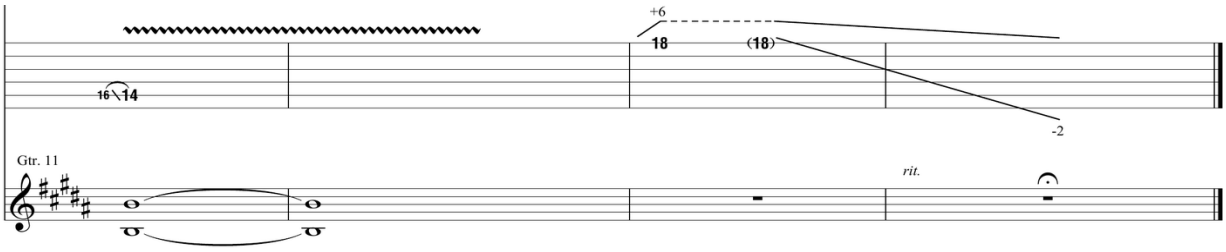

C♯m7
F♯9sus4
Gtr. 5 tacet
Gtr. 5
Gtr. 4
Gtrs. 10 & 12
divisi
Gtr. 3
steady gliss.
let ring
8va
Gtr. 6
wah off
Gtr. 10
let ring

I


Gtrs. 3, 4 & 5: w/ Riffs A, A1 & A2
Gtr. 10: w/ Rhy. Fig. 2
Badd♯9
F♯9sus4
8va
Gtr. 6
loco

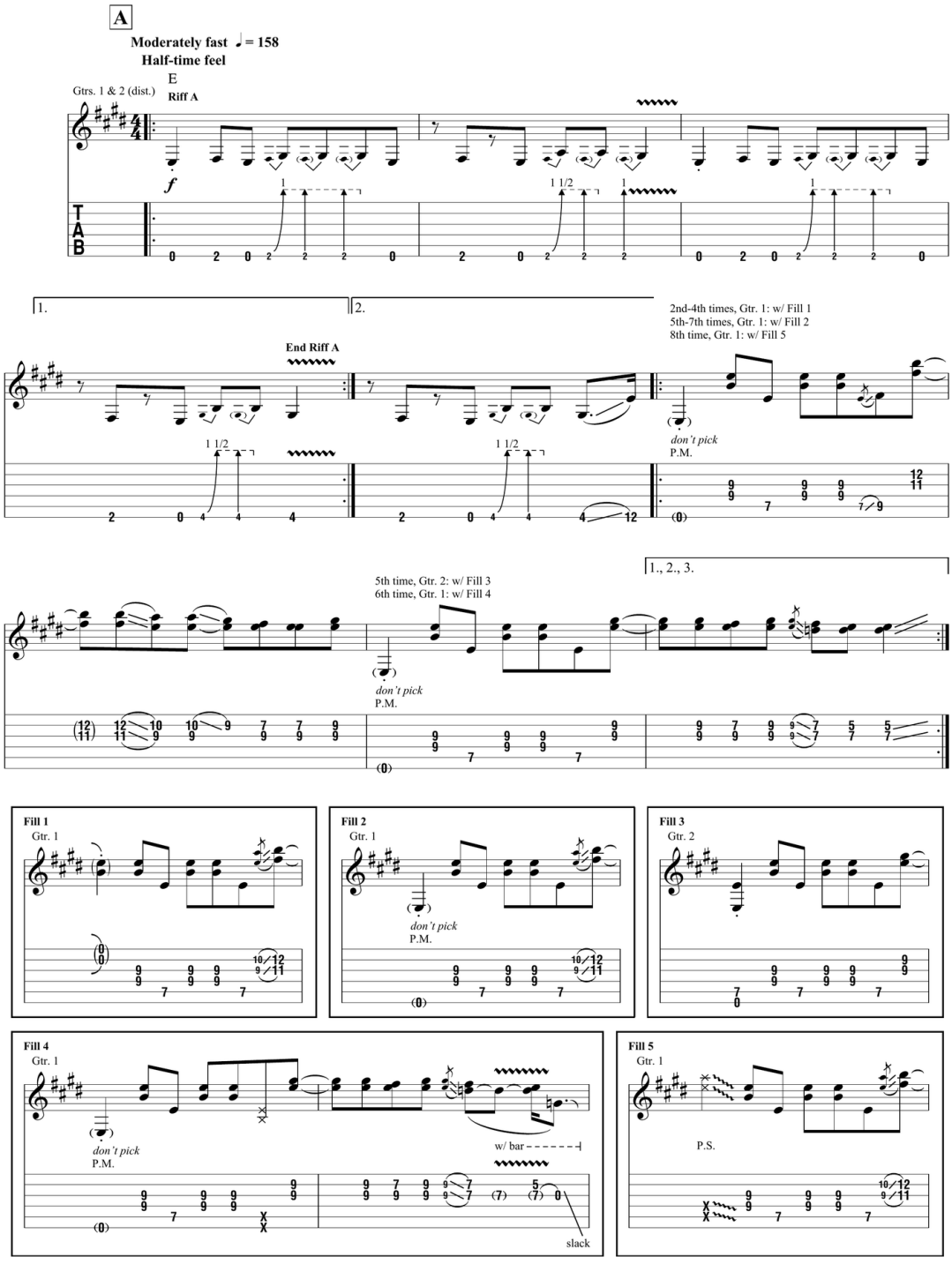

w/ Whammy pedal & delay
Gtr. 11
II
Gtr. 12
II
Badd$^{11}_{9}$
F♯9sus4
15ma
8va
P.M.
1/4
Badd$^{11}_{9}$
F♯9sus4
15ma
8va
loco
Gtr. 6
Gtr. 10
let ring
let ring


Gtr. 11
let ring
P.M.
Gtr. 12
P.M.
⑥
P.M.
P.M.
Gtr. 10: w/ Rhy. Fig. 2 (last 2 meas.)
Badd11/9
F♯9sus4
Gtr. 6
8va
15ma
8va
loco
+6
14 (14) 11
14 (14) 12
11 13 (13) 15 13 11 11
23 21 20 21 20 18 20 18 16 18 16 14
Gtr. 11
⑤
VII
Gtr. 12
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 12 tacet
Badd11/9
B
Gtr. 5
8va
loco
rit.
H12 H7 H3.2
②
①
Gtr. 3
8va
loco
rit.
H12 H7 H7 H12
③
Gtr. 2
tr
tr
rit.
②
Gtr. 10
rit.
8va
w/ slide
Gtr. 6
15ma
w/ bar
rit.


+6
18
(18)
-2
16
14
Gtr. 11
rit.

VIV WOMAN

By Steve Vai



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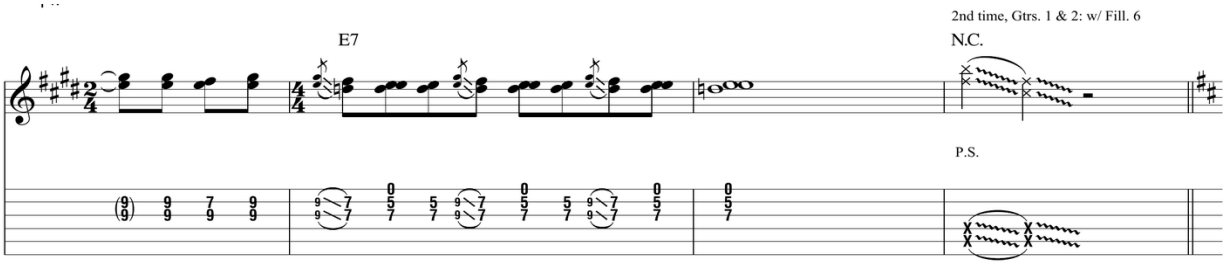
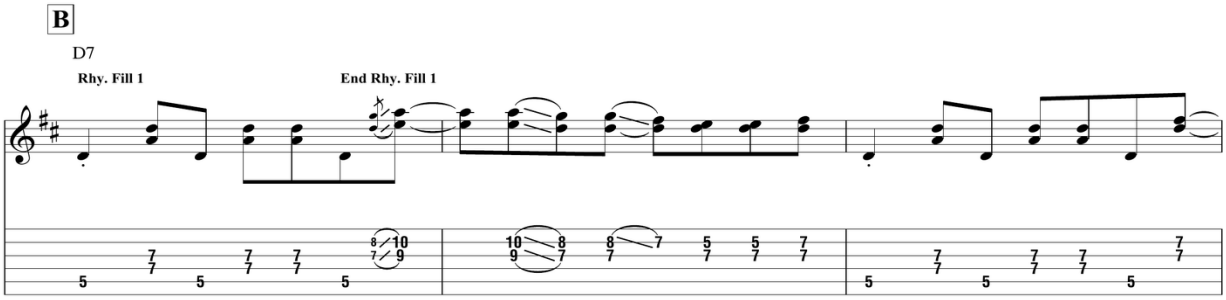
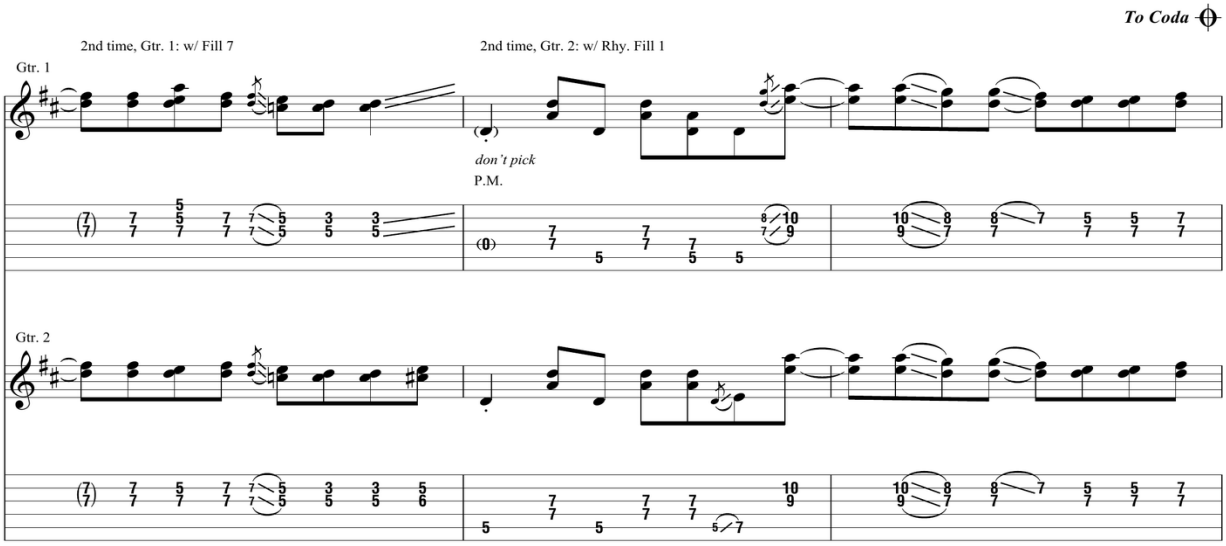
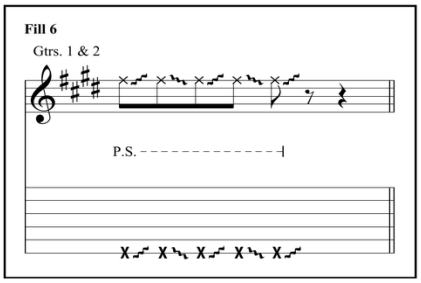
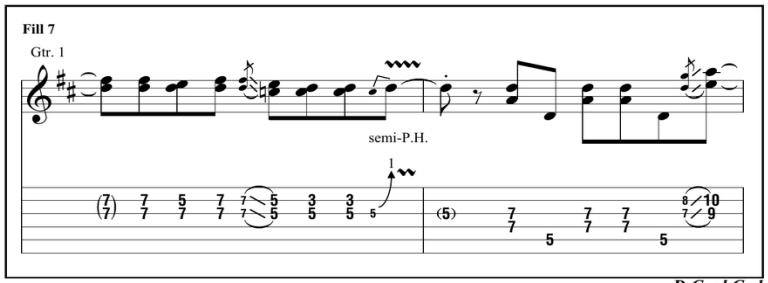
4.

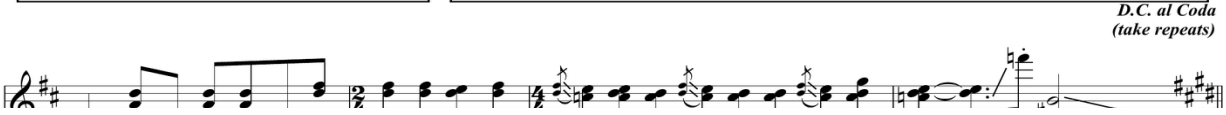

E7
2nd time, Gtrs. 1 & 2: w/ Fill. 6
N.C.
P.S.

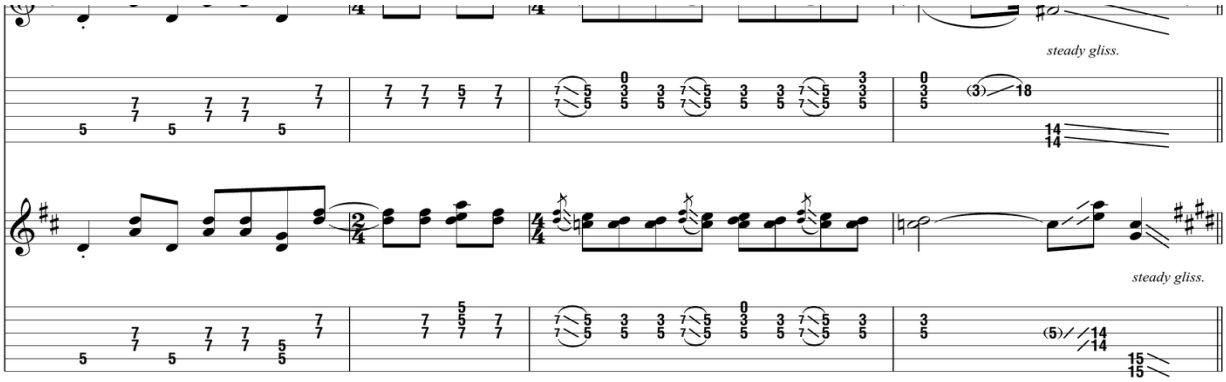

B
D7
Rhy. Fill 1
End Rhy. Fill 1


To Coda
2nd time, Gtr. 1: w/ Fill 7
2nd time, Gtr. 2: w/ Rhy. Fill 1
Gtr. 1
don't pick
P.M.
Gtr. 2

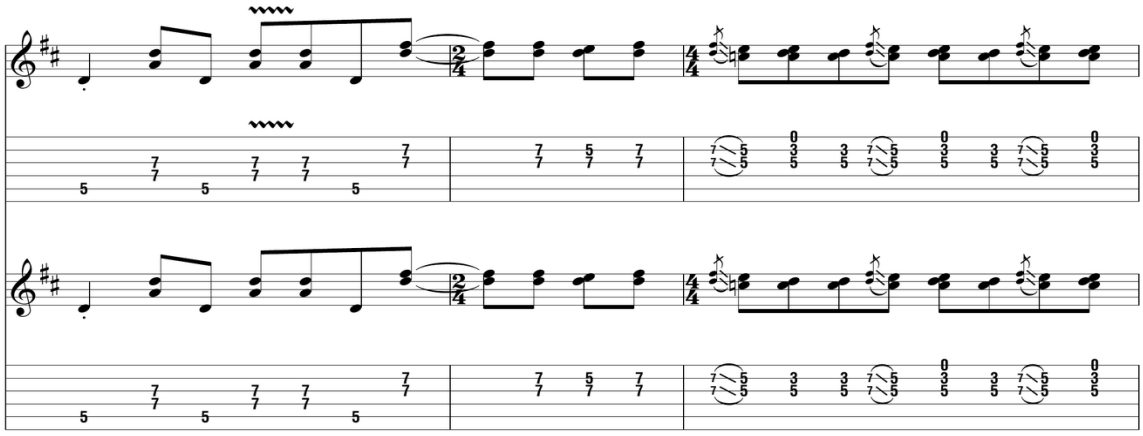

Fill 6
Gtrs. 1 & 2
P.S.


Fill 7
Gtr. 1
semi-P.H.


D.C. al Coda
(take repeats)



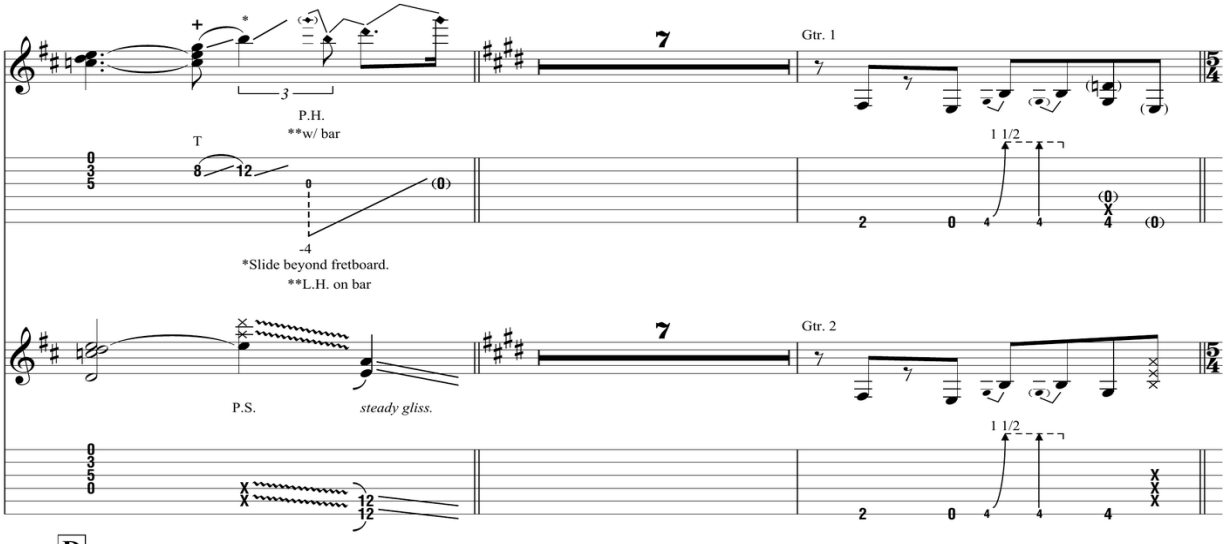
Coda



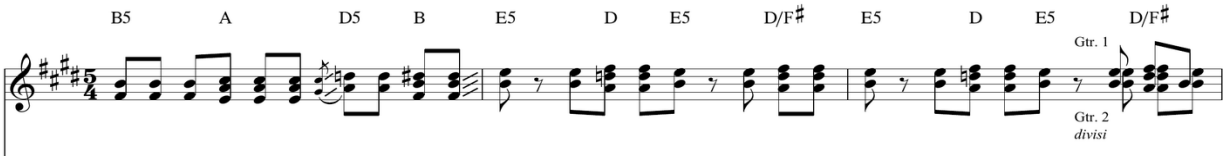
C

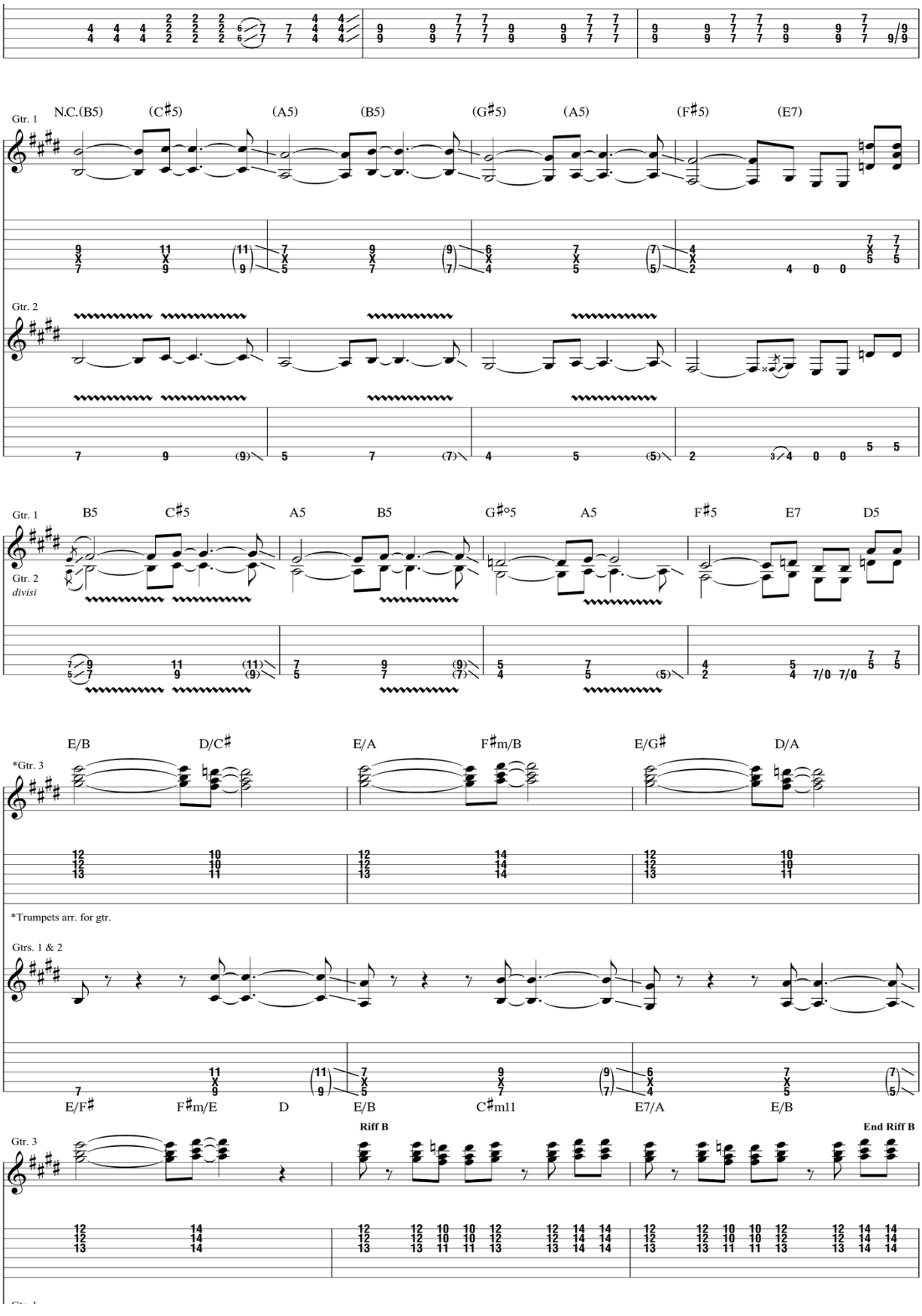
End half-time feel

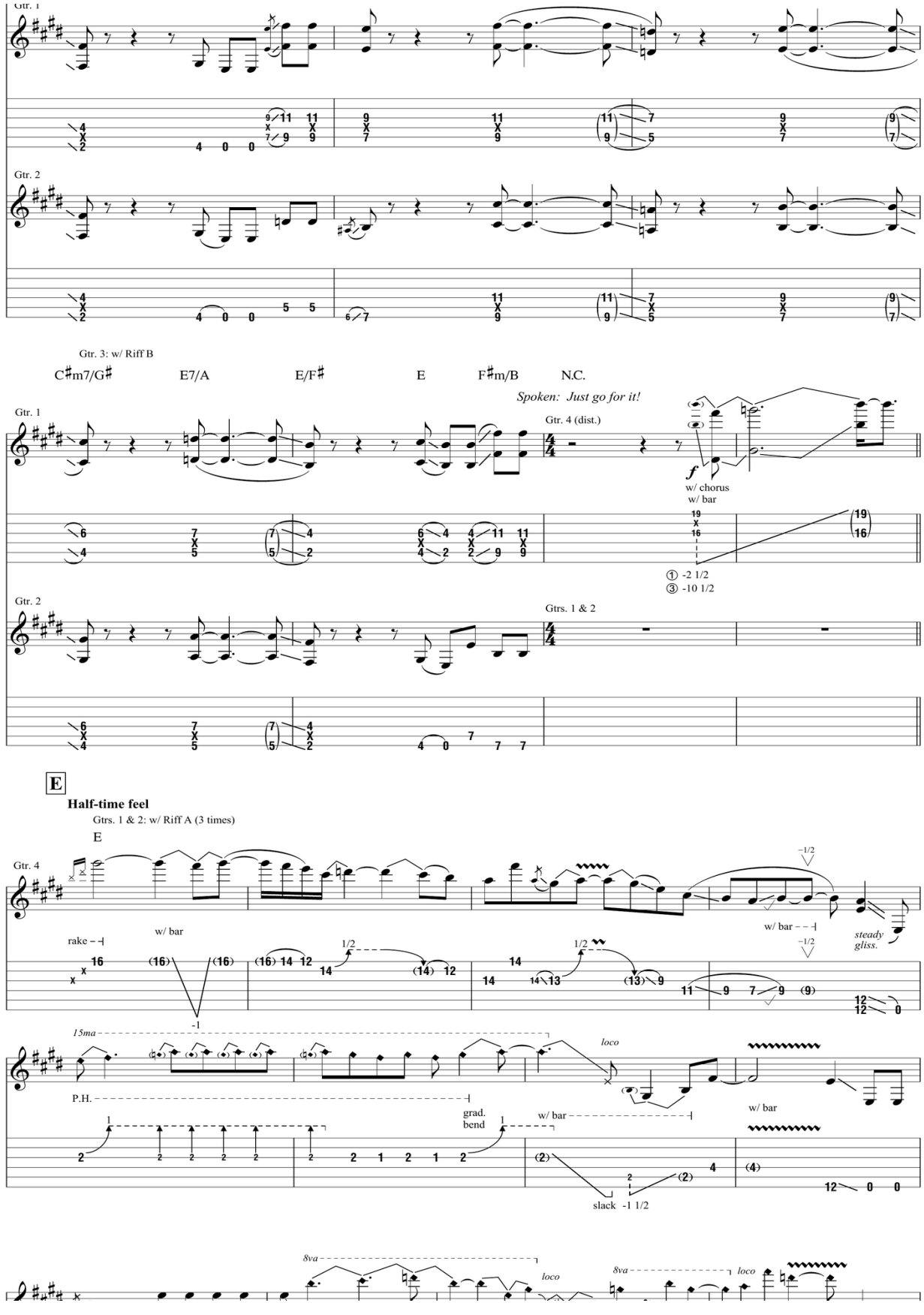
Gtrs. 1 & 2: w/ Riff A (1 3/4 times)

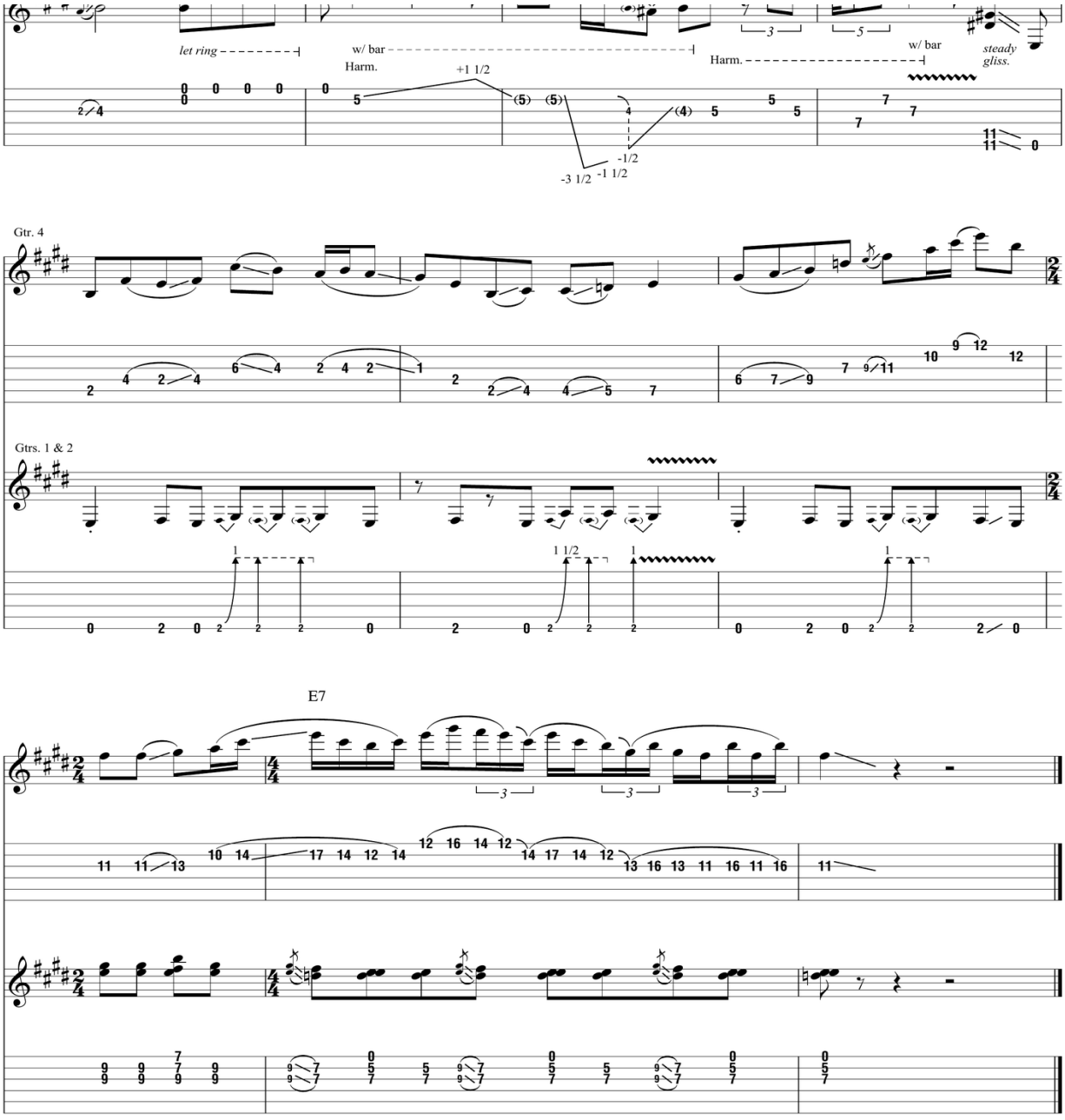


D



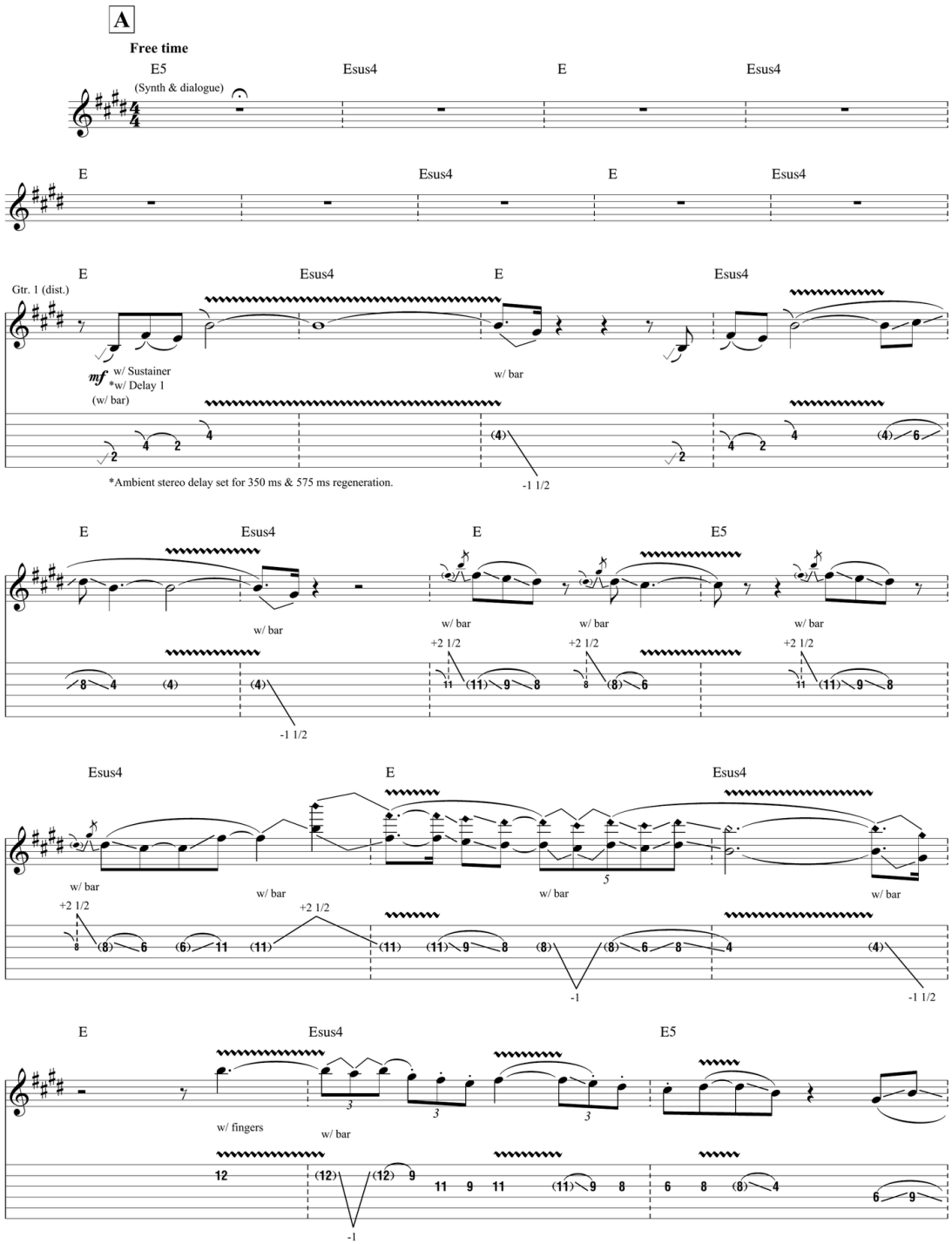

Gtr. 1
N.C.(B5)
(C♯5)
(A5)
(B5)
(G♯5)
(A5)
(F♯5)
(E7)
Gtr. 2
Gtr. 1
B5
C♯5
A5
B5
G♯o5
A5
F♯5
E7
D5
Gtr. 2
divisi
E/B
D/C♯
E/A
F♯m/B
E/G♯
D/A
*Gtr. 3
*Trumpets arr. for gtr.
Gtrs. 1 & 2
E/F♯
F♯m/E
D
E/B
C♯m11
E7/A
E/B
Gtr. 3
Riff B
End Riff B


Gtr. 1
Gtr. 2
Gtr. 3: w/ Riff B
C♯m7/G♯
E7/A
E/F♯
E
F♯m/B
N.C.
Spoken: Just go for it!
Gtr. 4 (dist.)
w/ chorus
w/ bar
① -2 1/2
③ -10 1/2
Gtrs. 1 & 2
E
Half-time feel
Gtrs. 1 & 2: w/ Riff A (3 times)
Gtr. 4
rake
w/ bar
1/2
steady gliss.
15ma
loco
P.H.
grad. bend
slack -1 1/2
8va


let ring
w/ bar
Harm.
+1 1/2
-3 1/2
-1 1/2
-1/2
Harm.
w/ bar
steady gliss.
Gtr. 4
Gtrs. 1 & 2
1
1 1/2
E7

WHISPERING A PRAYER

By Steve Vai



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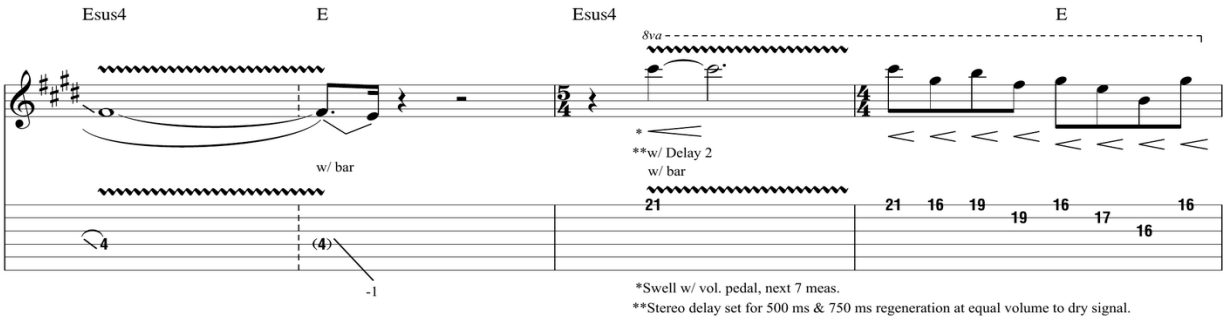
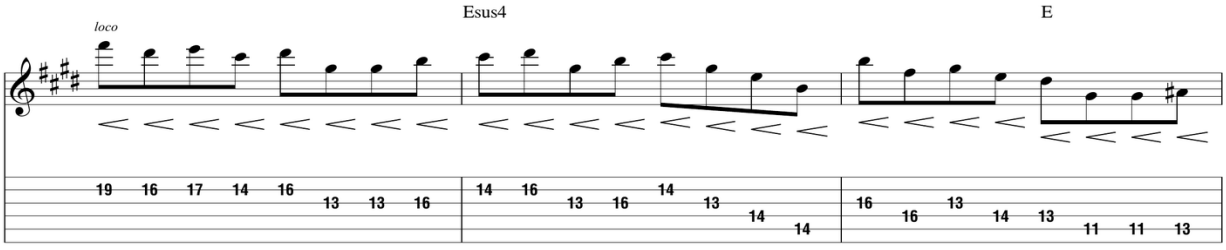
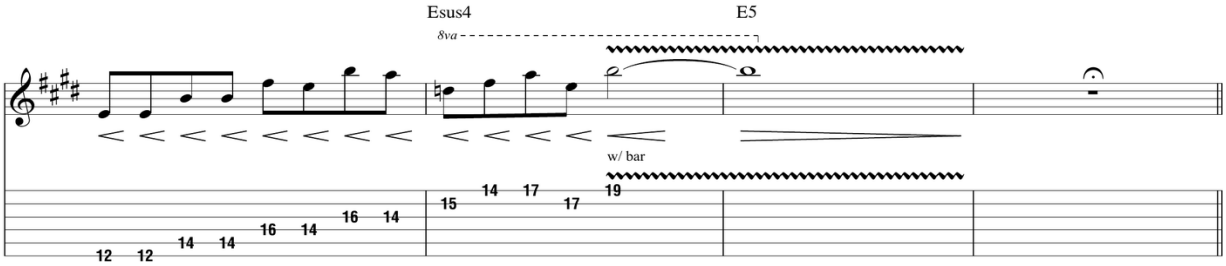
In time ♩ = 120

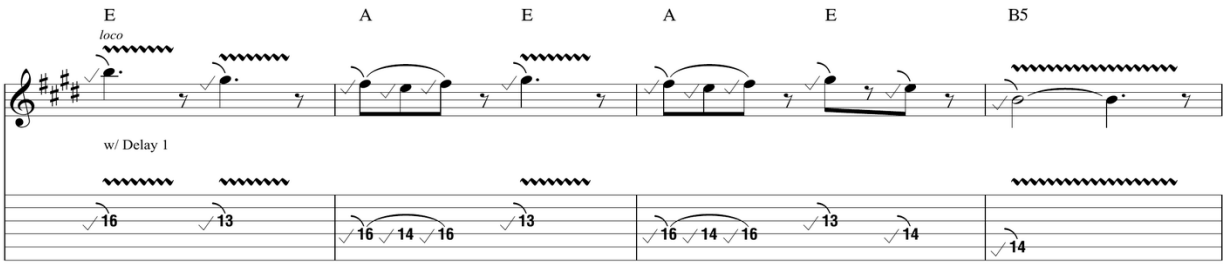


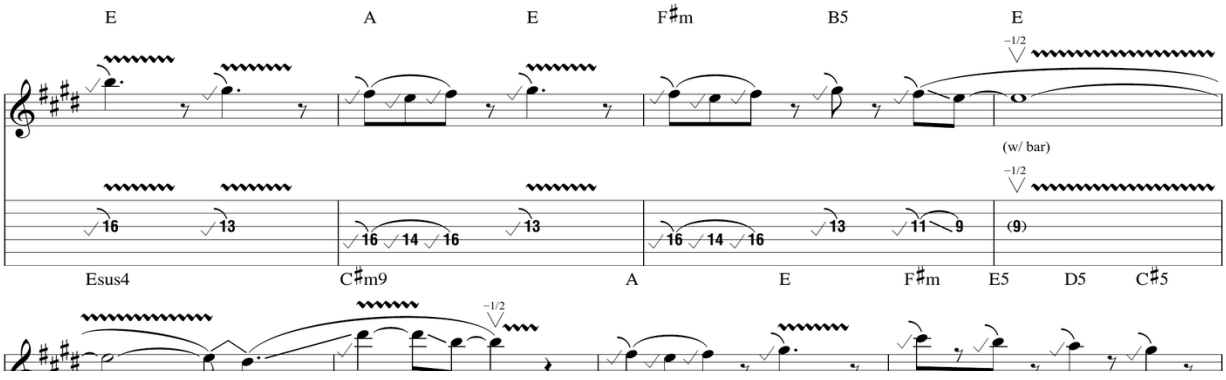


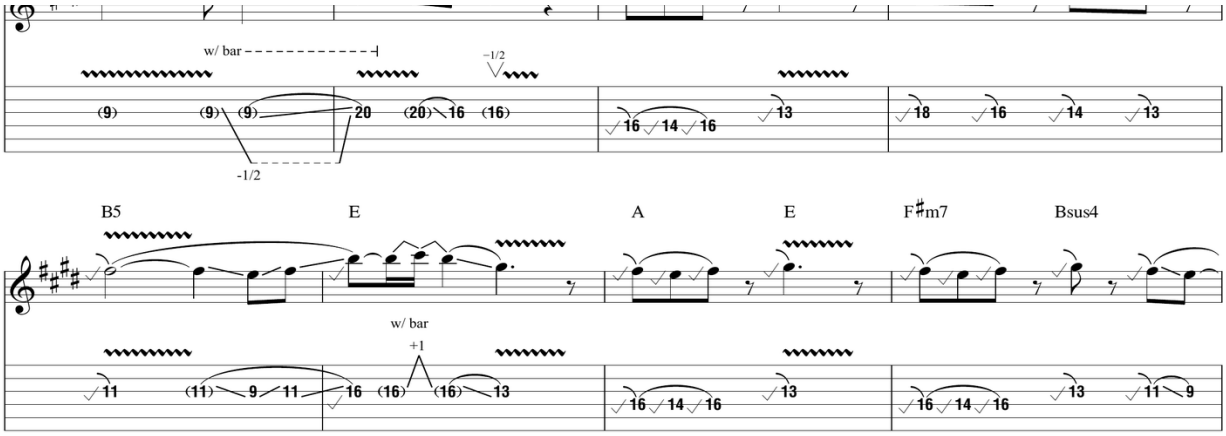


B

Moderately slow ♩ = 90

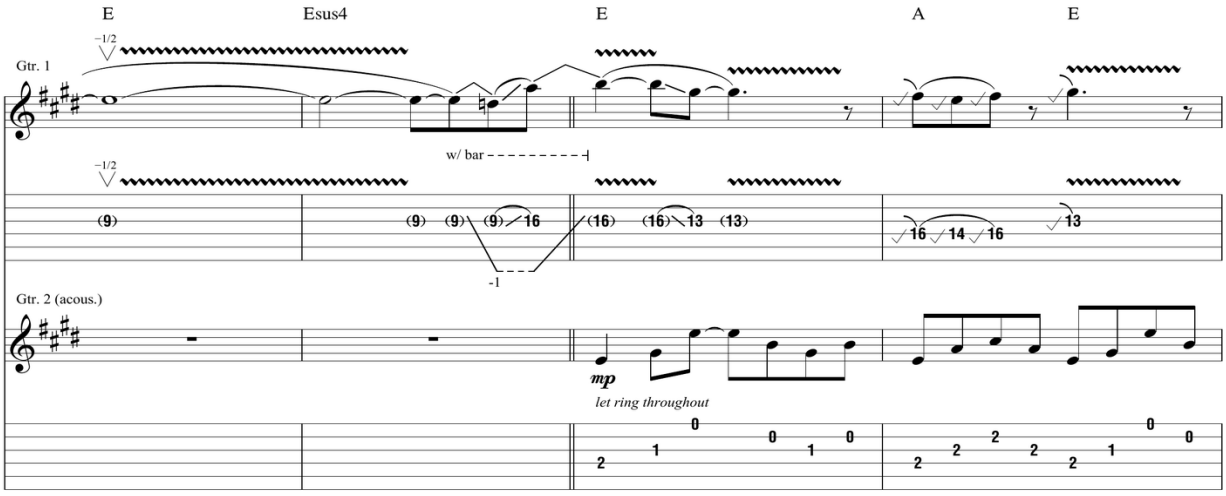


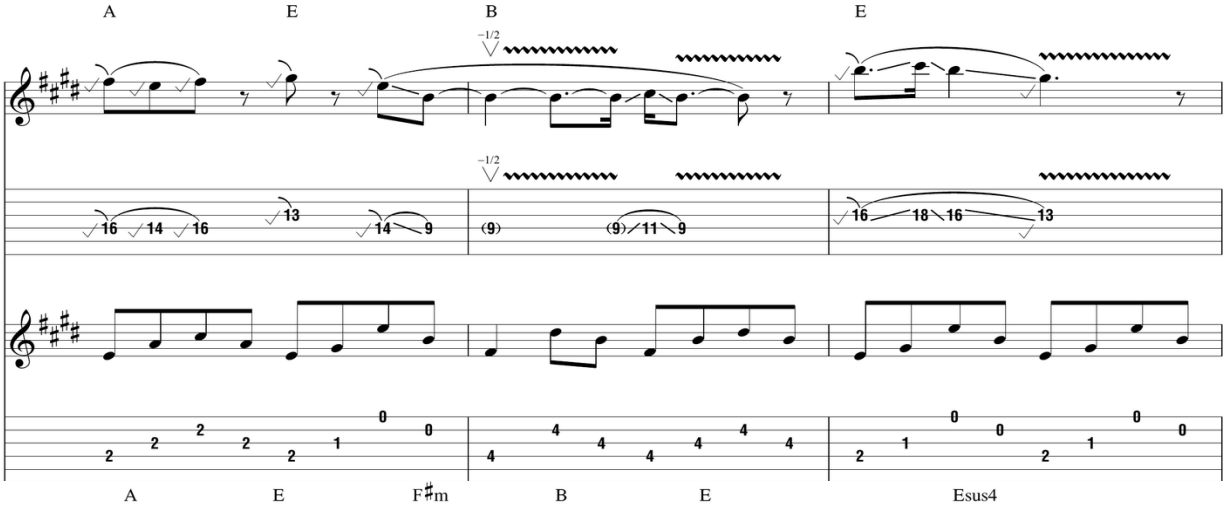


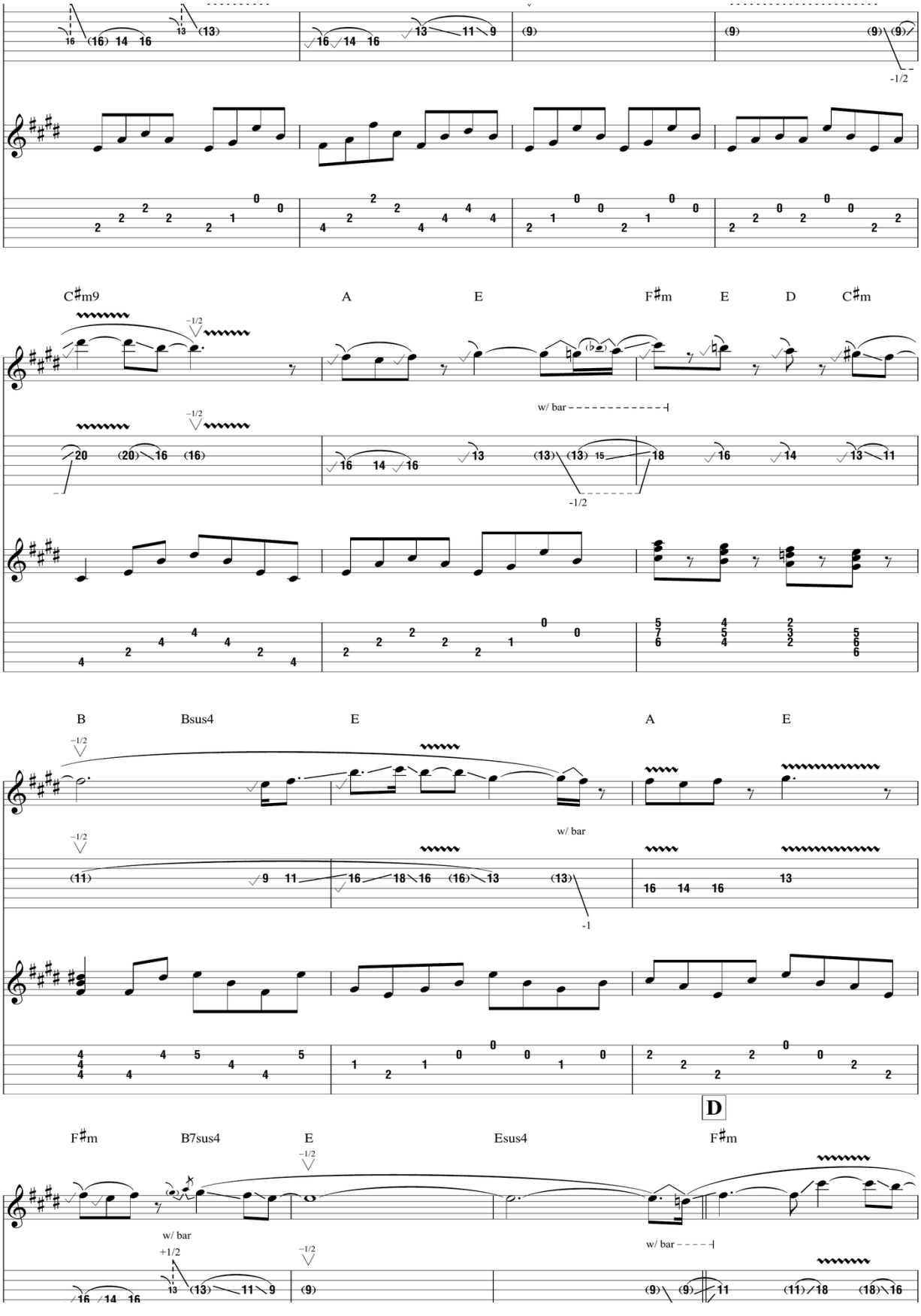


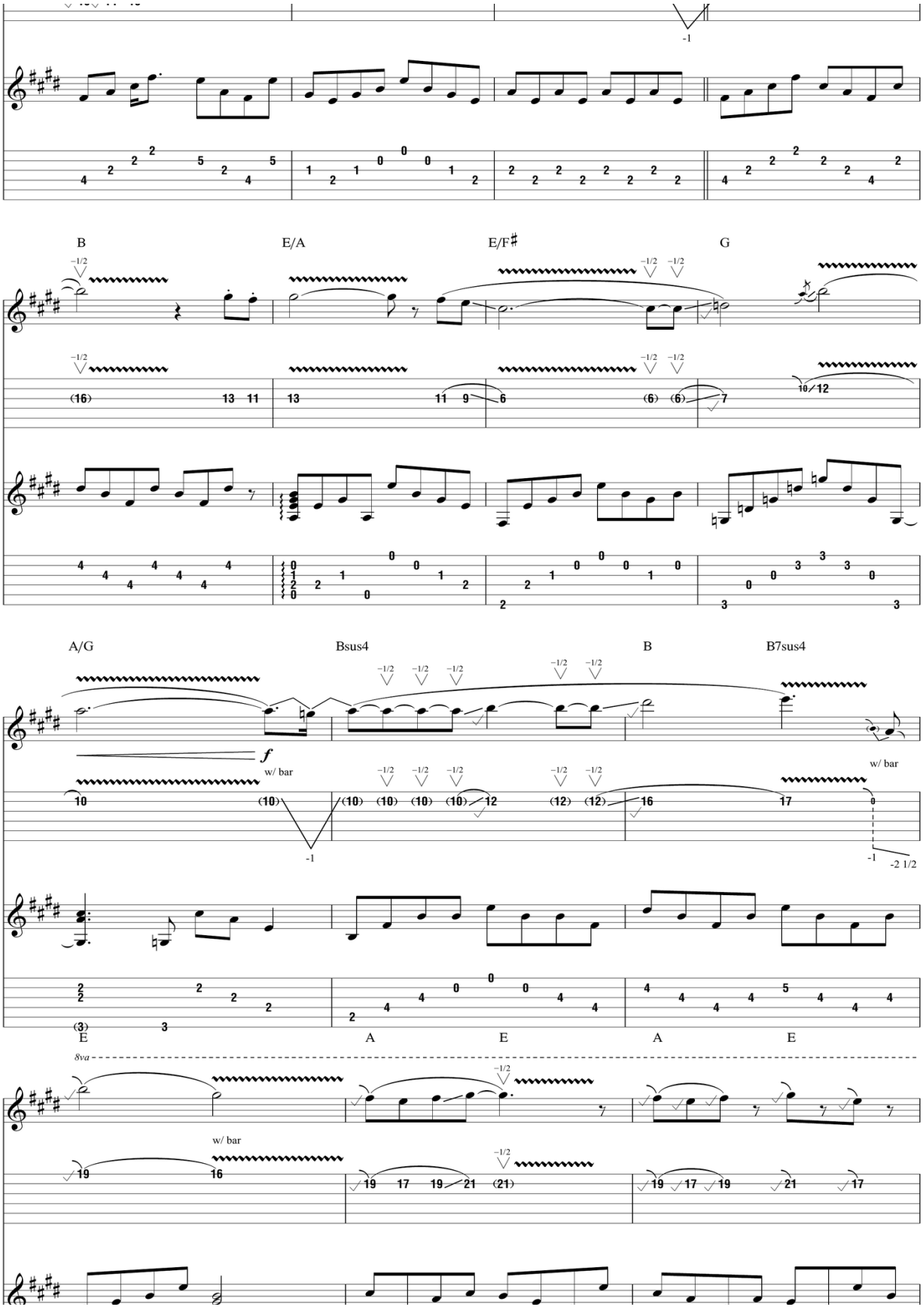
C

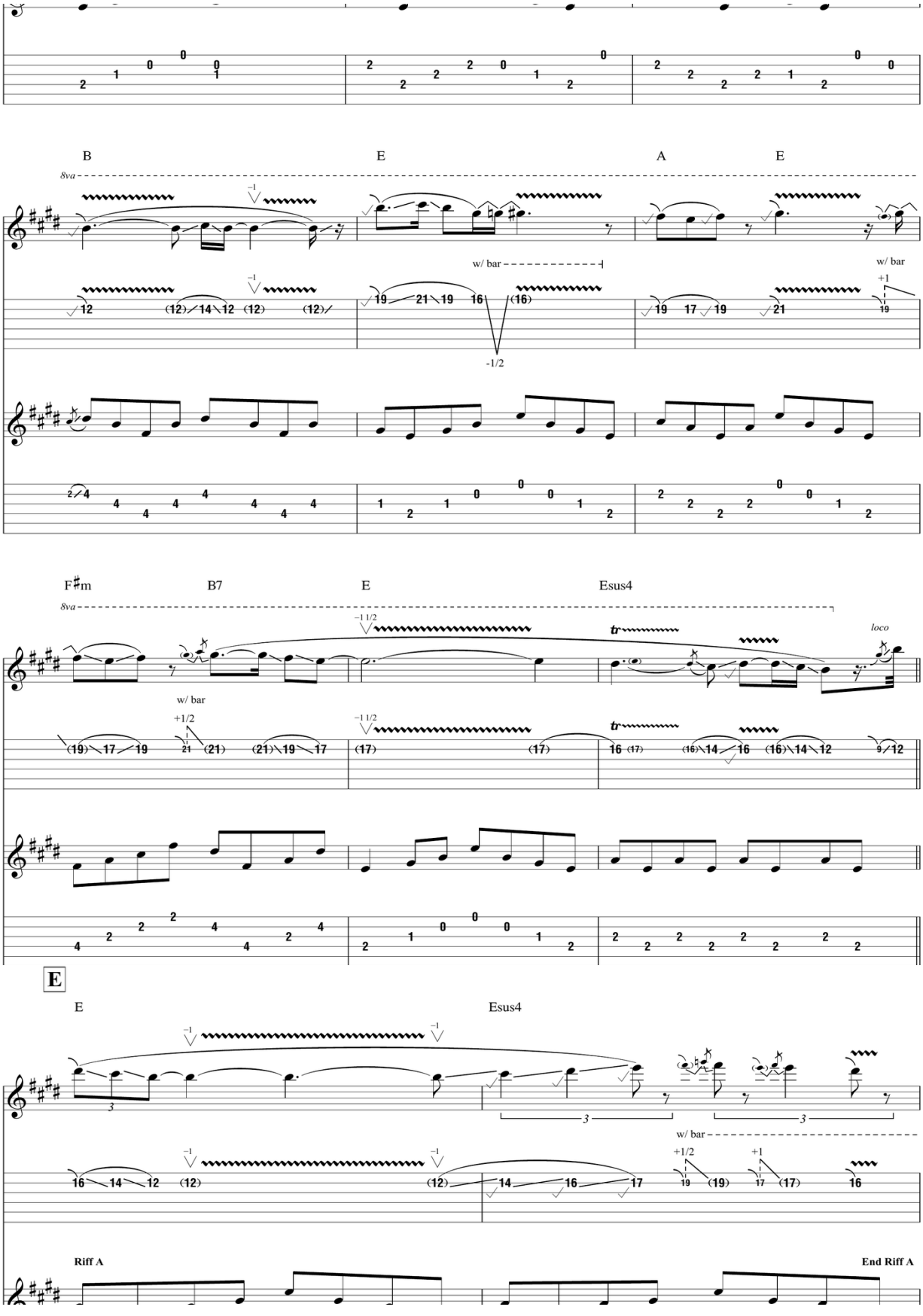
Half-time feel

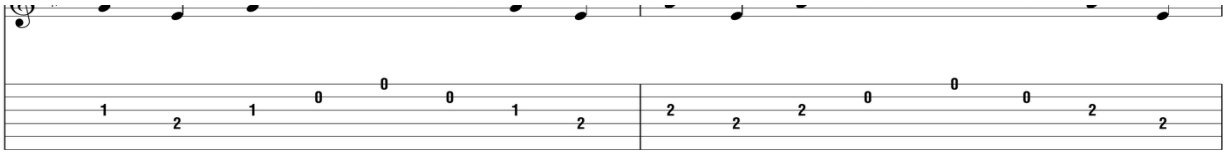




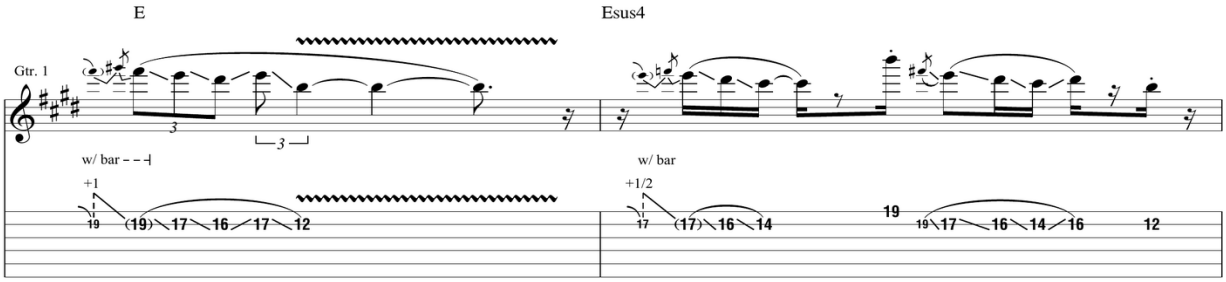

C♯m9
A
E
F♯m
E
D
C♯m
w/ bar
-1/2
B
Bsus4
E
A
E
w/ bar
-1
D
F♯m
B7sus4
E
Esus4
F♯m
w/ bar
+1/2
w/ bar

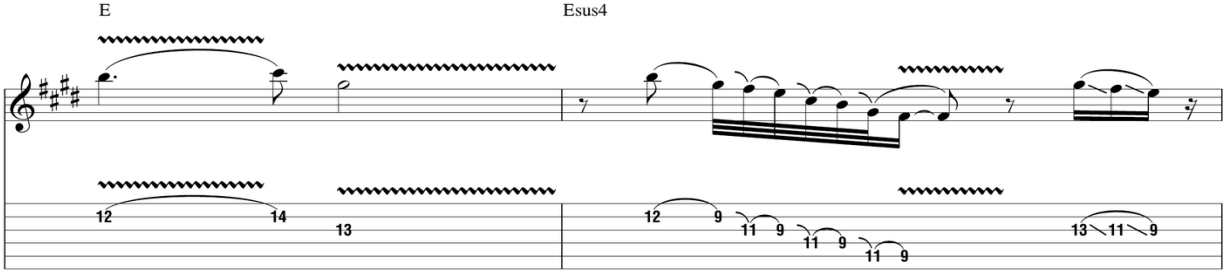

B
E/A
E/F♯
G
A/G
Bsus4
B
B7sus4
w/ bar
w/ bar
E
A
E
A
E
8va
w/ bar

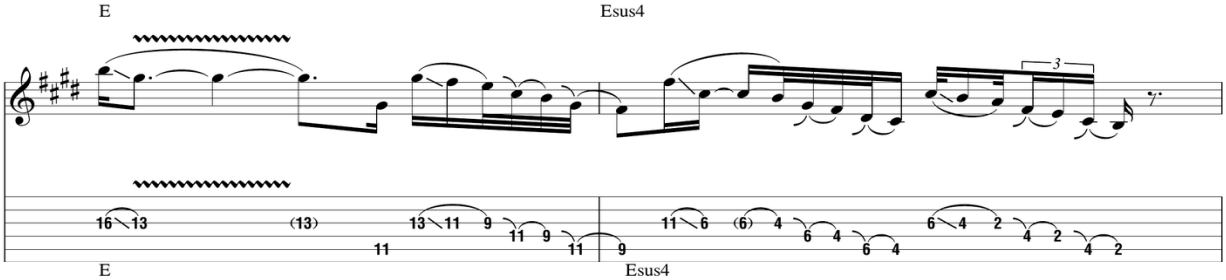

B
E
A
E
8va
w/ bar
-1/2
w/ bar
+1
F♯m
B7
E
Esus4
8va
loco
w/ bar
+1/2
E
Esus4
w/ bar
Riff A
End Riff A

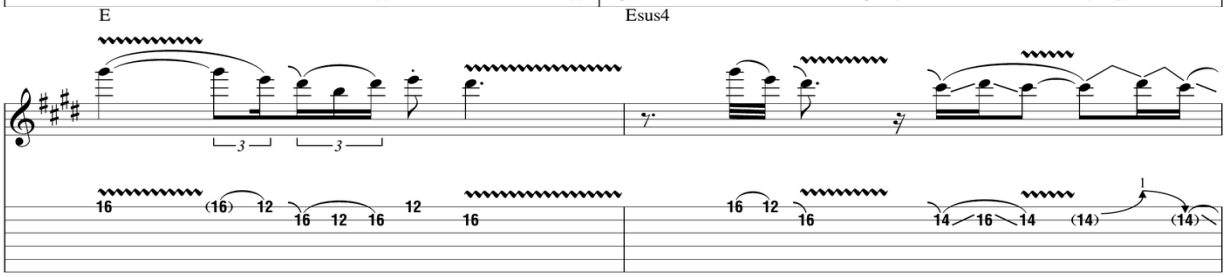


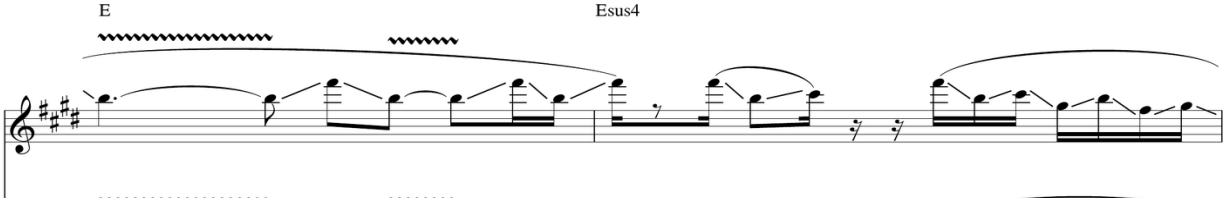
Gtr. 2: w/ Riff A (22 times)

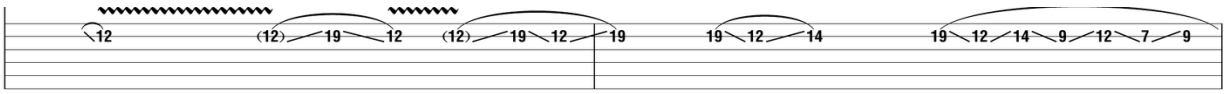


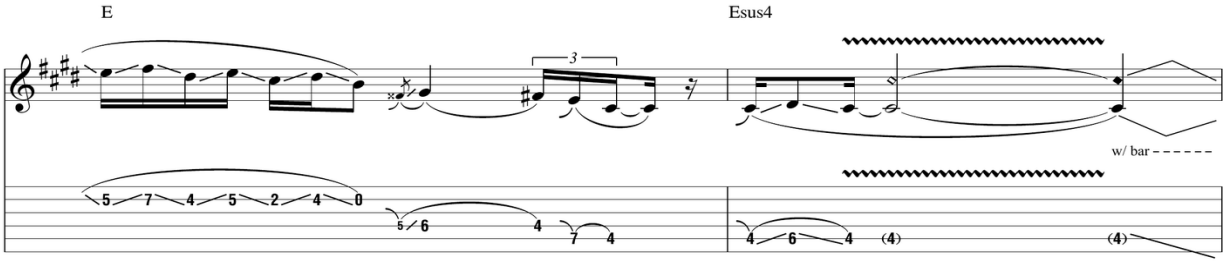


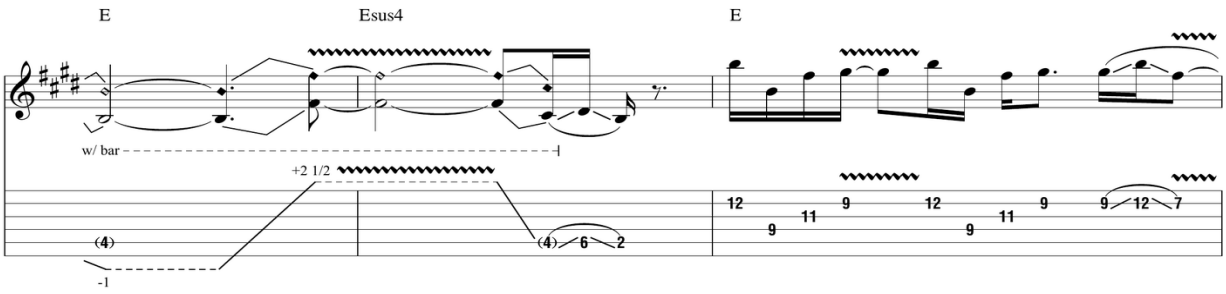


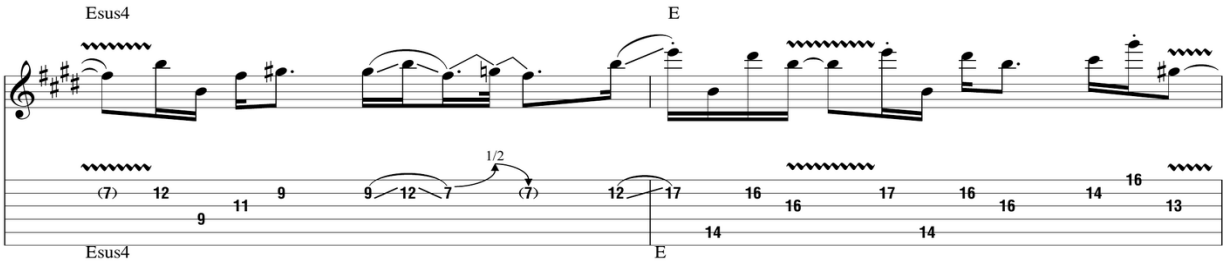


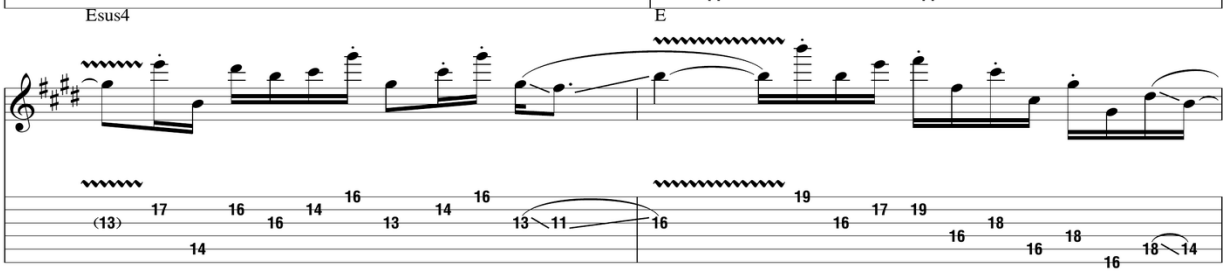


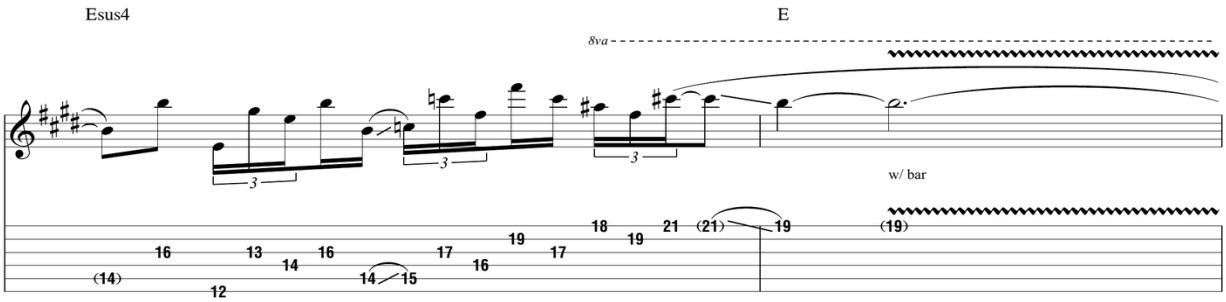


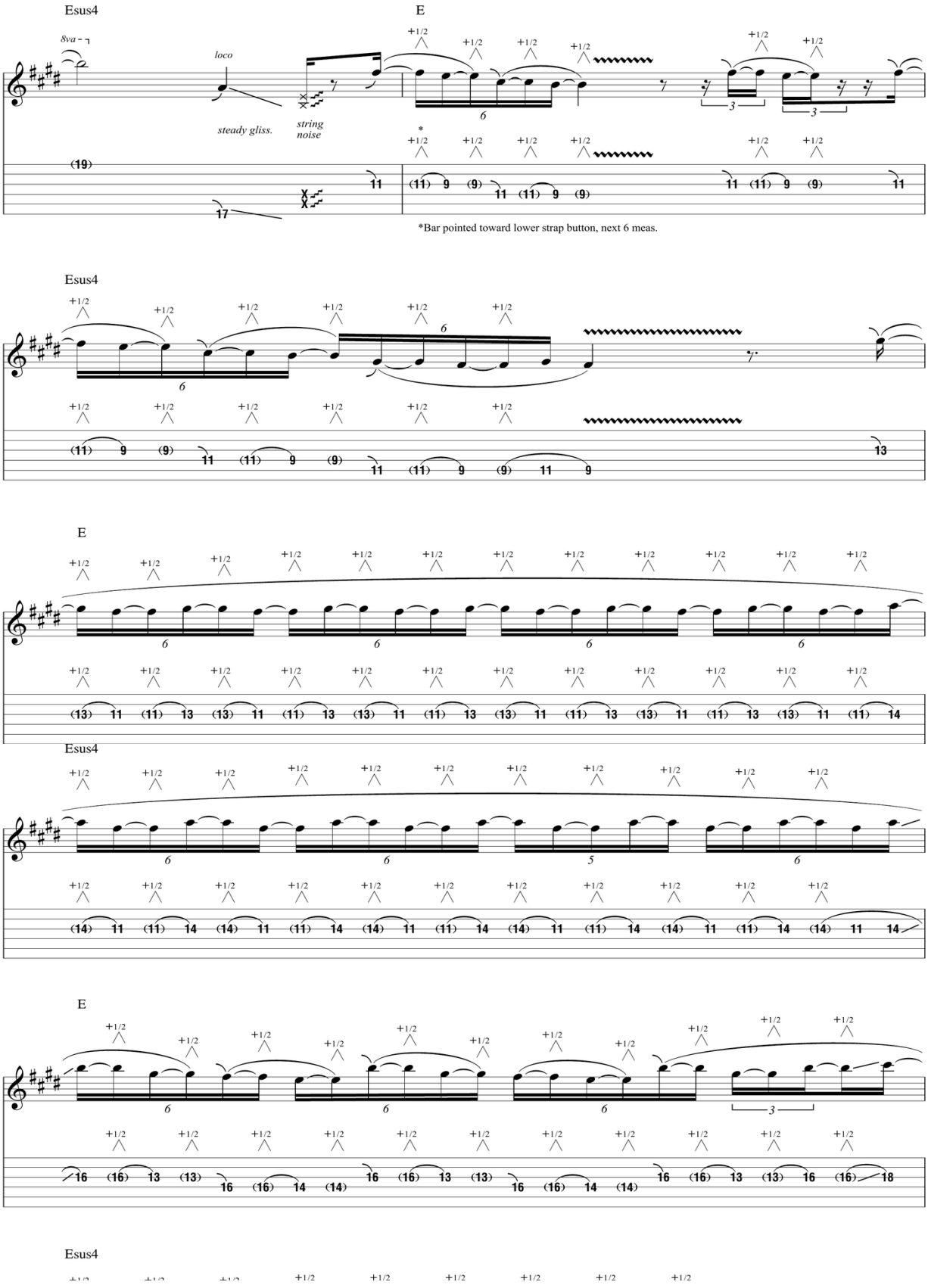

E
Esus4
w/ bar

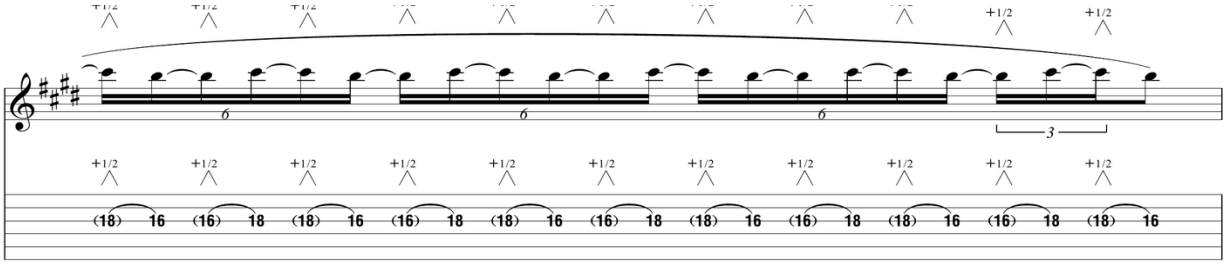

E
Esus4
E
w/ bar
+2 1/2
-1

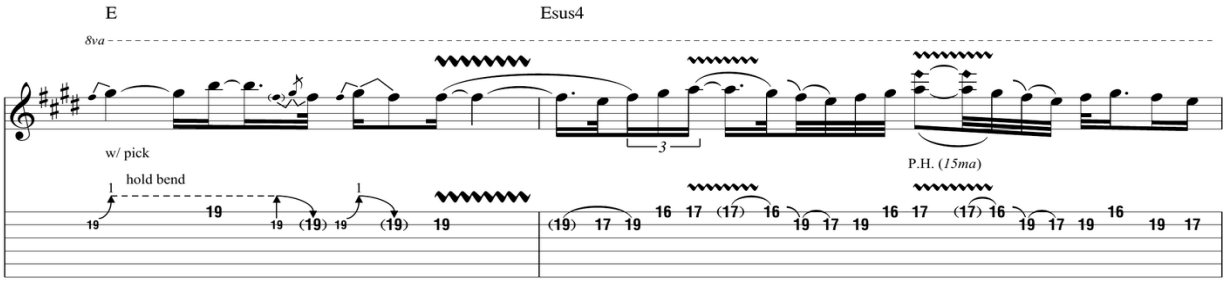

Esus4
E
1/2

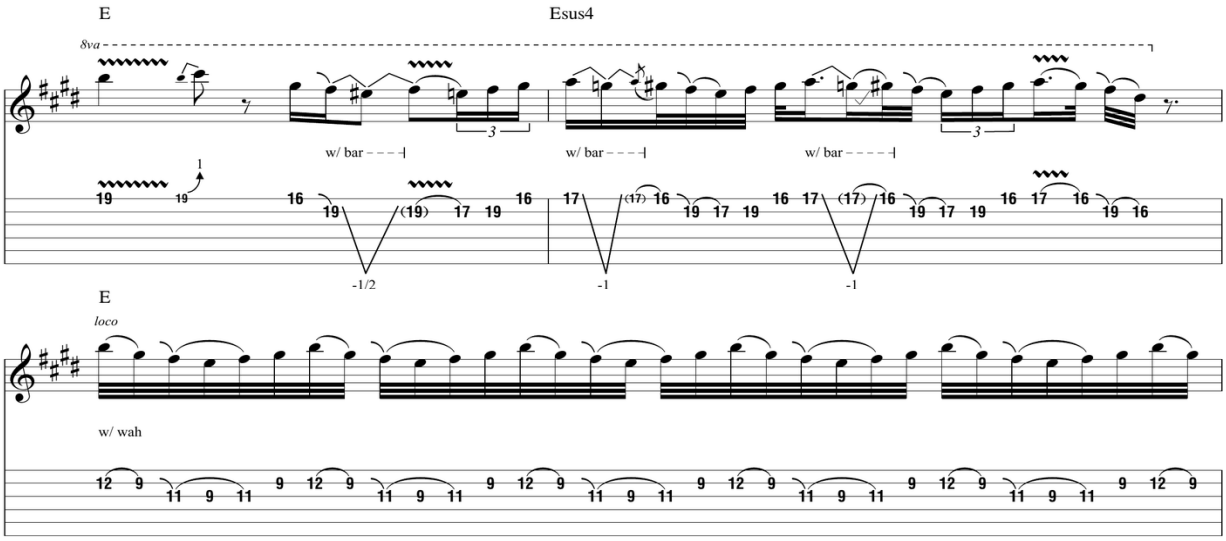

Esus4
E

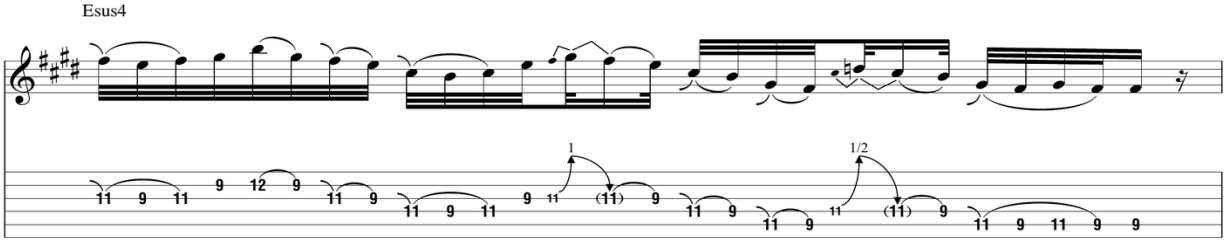

Esus4
E
8va
w/ bar

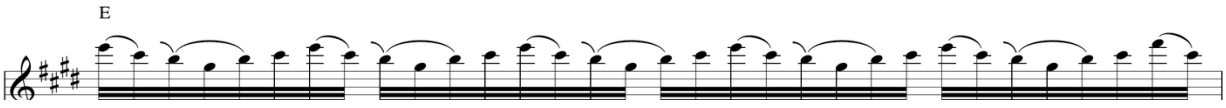

Esus4
E
8va
loco
steady gliss.
string noise
*Bar pointed toward lower strap button, next 6 meas.
Esus4
E
Esus4
E
Esus4

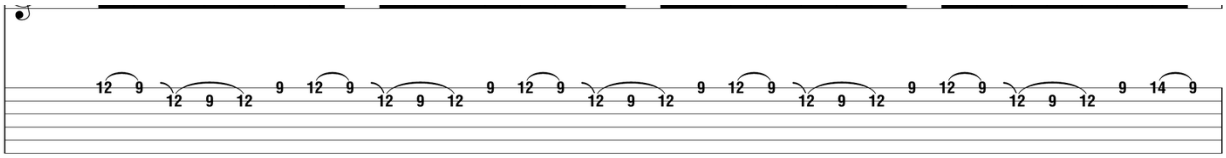

+1/2
6
3
(18) 16 (16) 18 (18) 16 (16) 18 (18) 16 (16) 18 (18) 16 (16) 18 (18) 16 (16) 18 (18) 16


E
Esus4
8va
w/ pick
hold bend
P.H. (15ma)
3

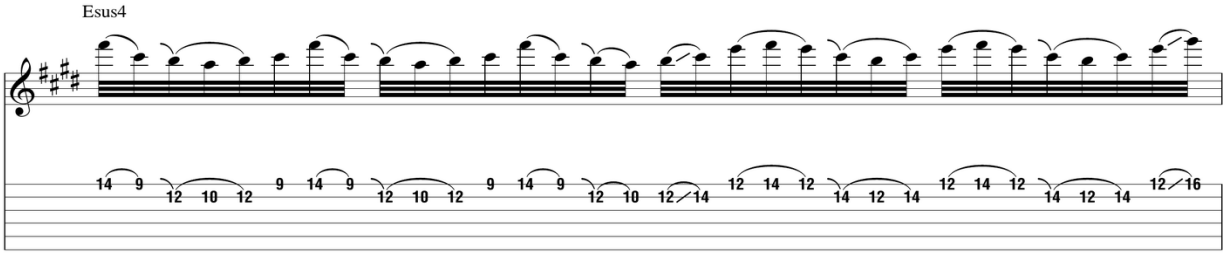

E
Esus4
8va
w/ bar
-1/2
-1
E
loco
w/ wah


Esus4
1
1/2

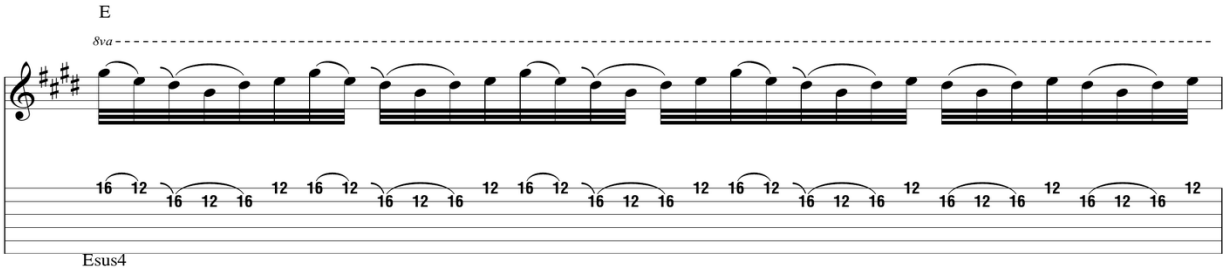

E



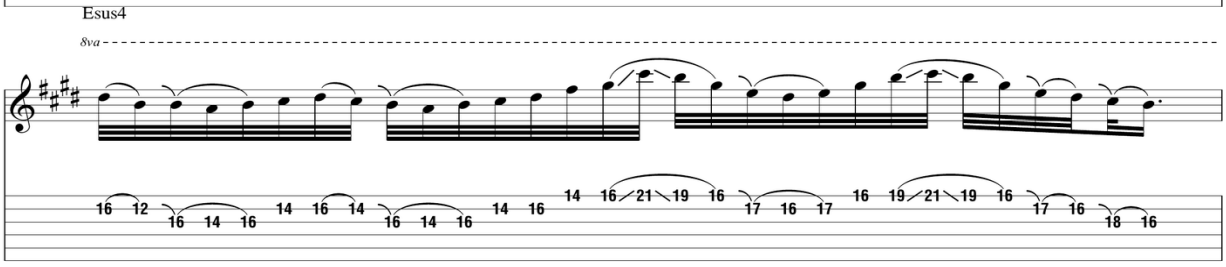
Esus4



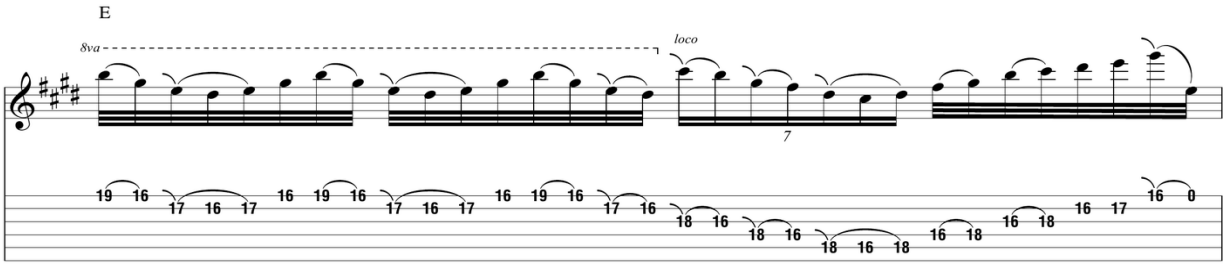
E



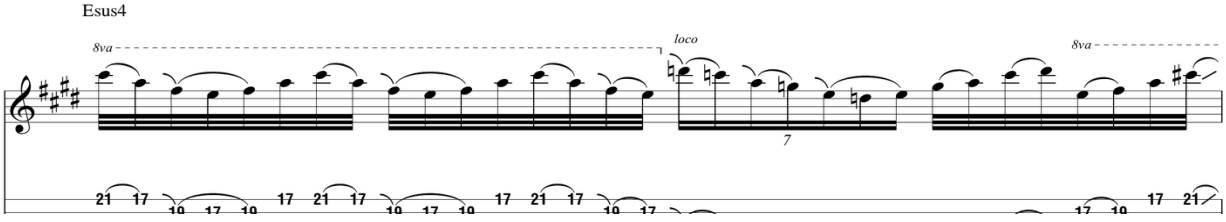
Esus4

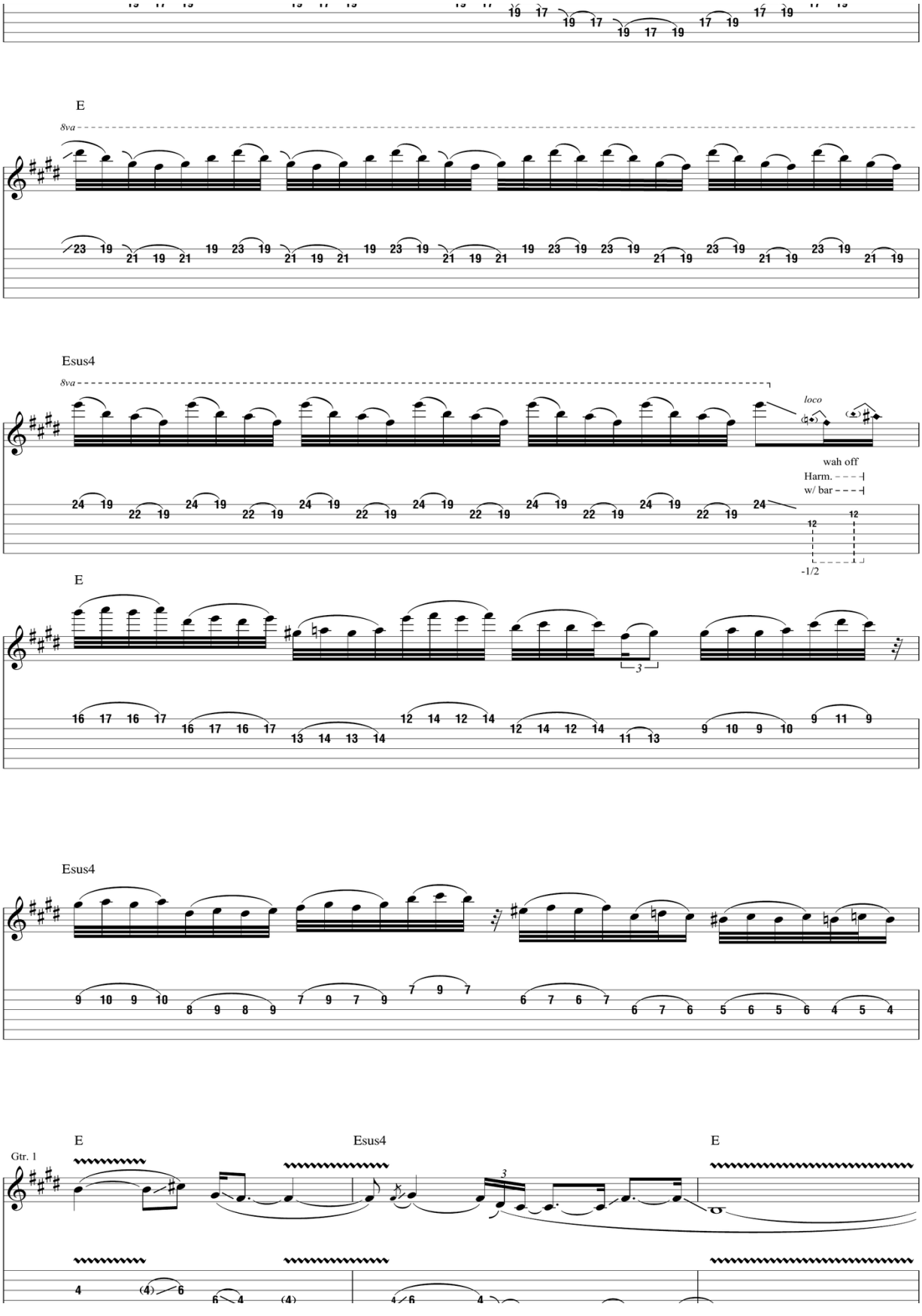


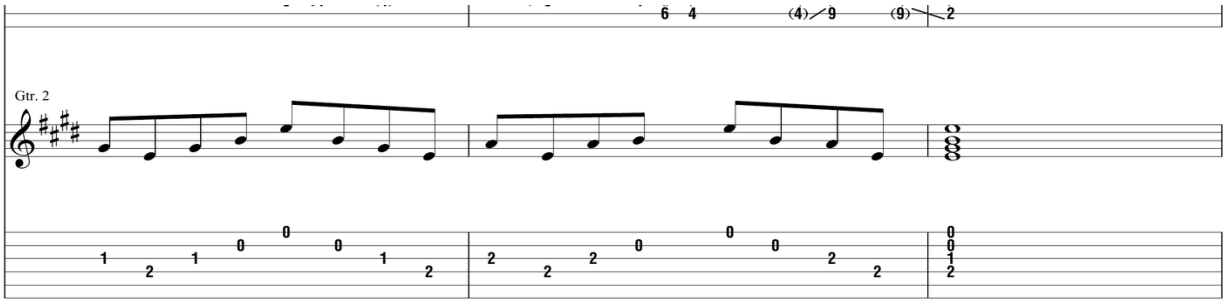
E

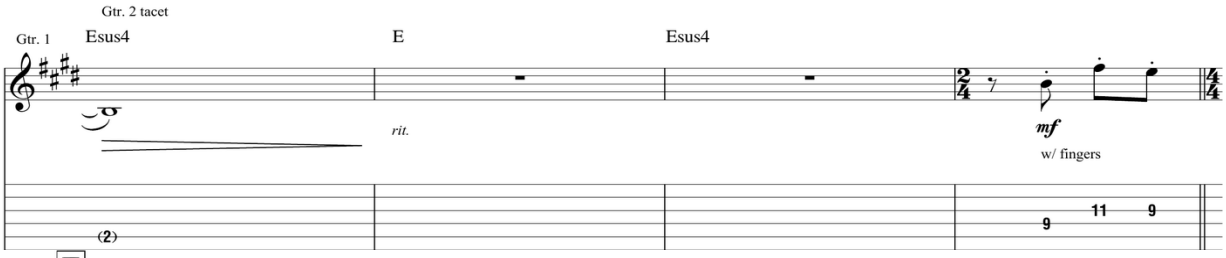


Esus4



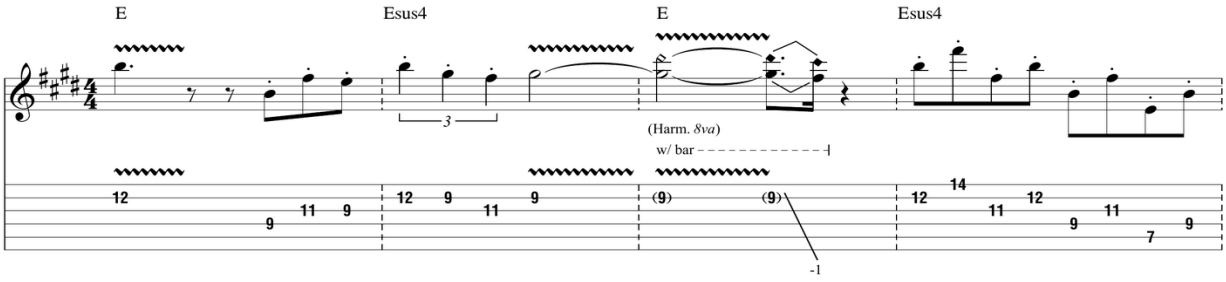

E
8va
Esus4
8va
loco
wah off
Harm.
w/ bar
-1/2
E
3
Esus4
E
Esus4
E
Gtr. 1
3

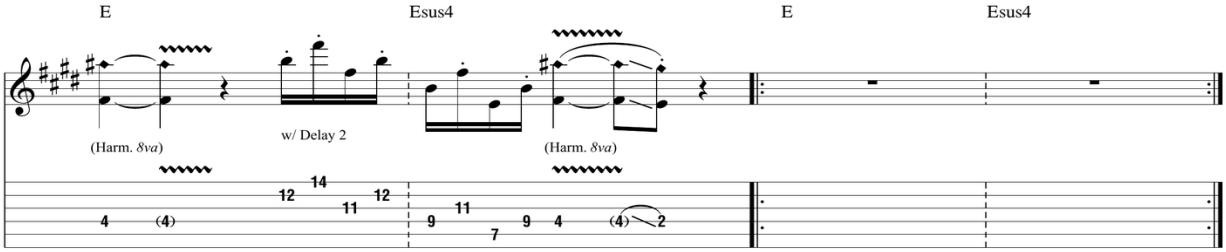




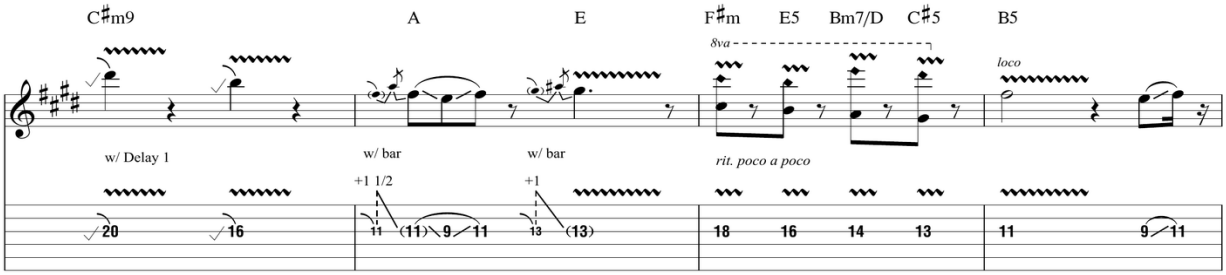
F

Free time

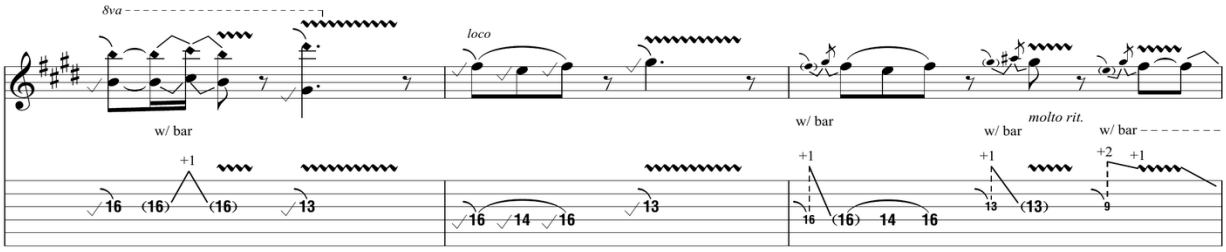




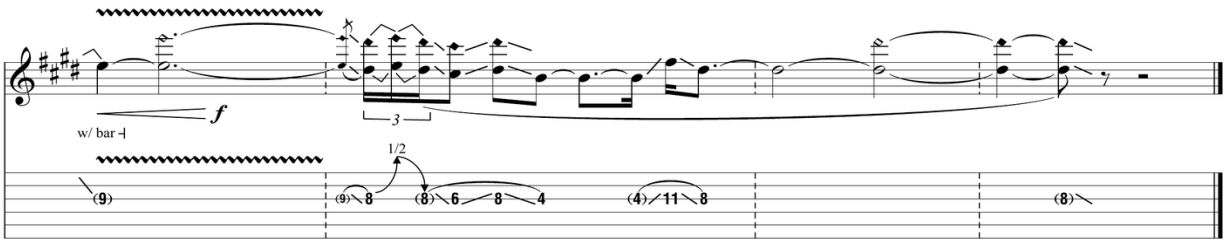
A tempo



E5 A E F♯m B5

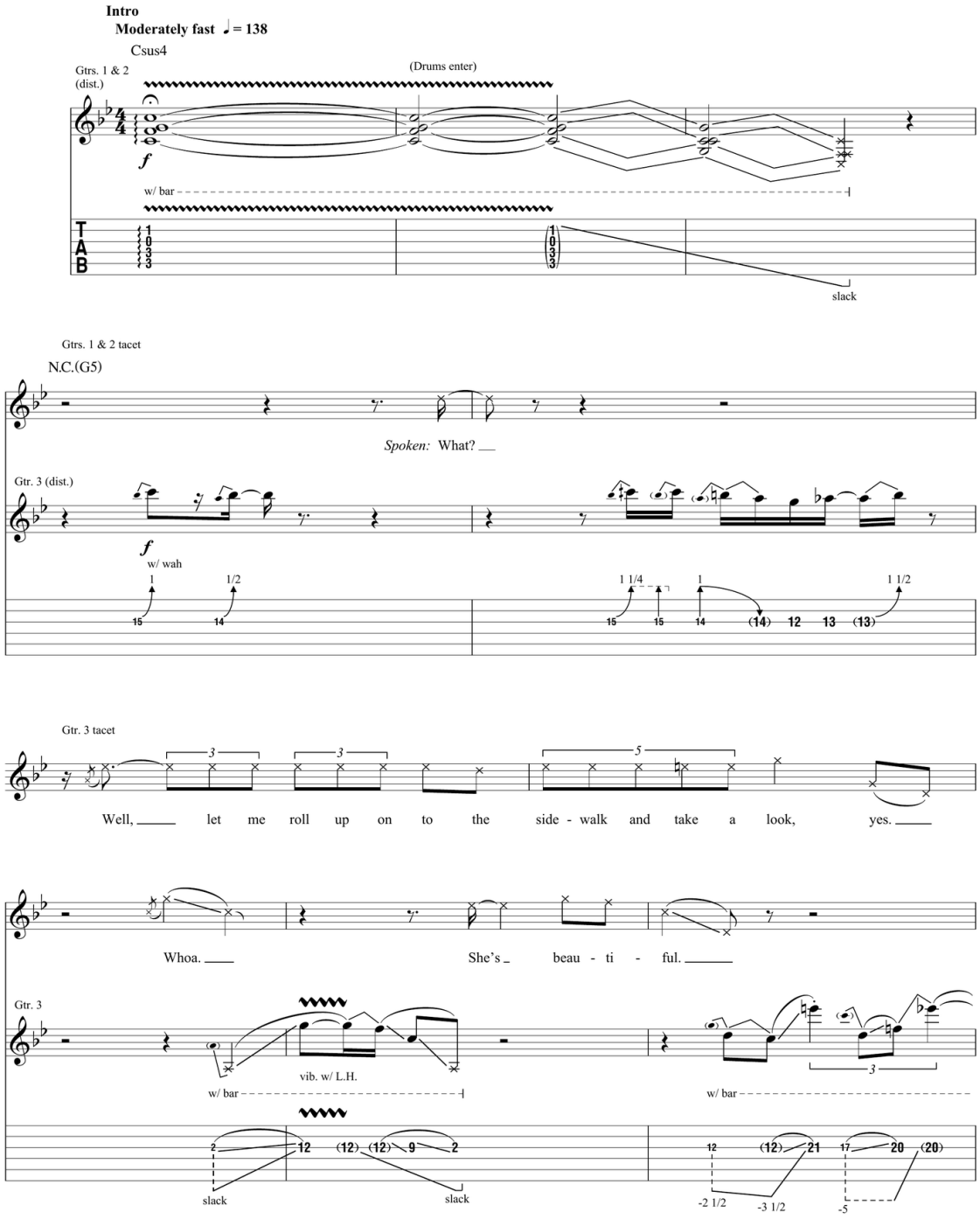

8va
loco
w/ bar
w/ bar
w/ bar
molto rit.
w/ bar
+1
+1
+1
+1
+2
+1
16 (16) (16) 13
16 14 16 13
16 (16) 14 16
13 (13)
9

Free time


E
f
w/ bar
3
1/2
(9)
(9) 8 (8) 6 8 4
(4) 11 8
(8)

YANKEE ROSE

Words by David Lee Roth
Music by Steve Vai



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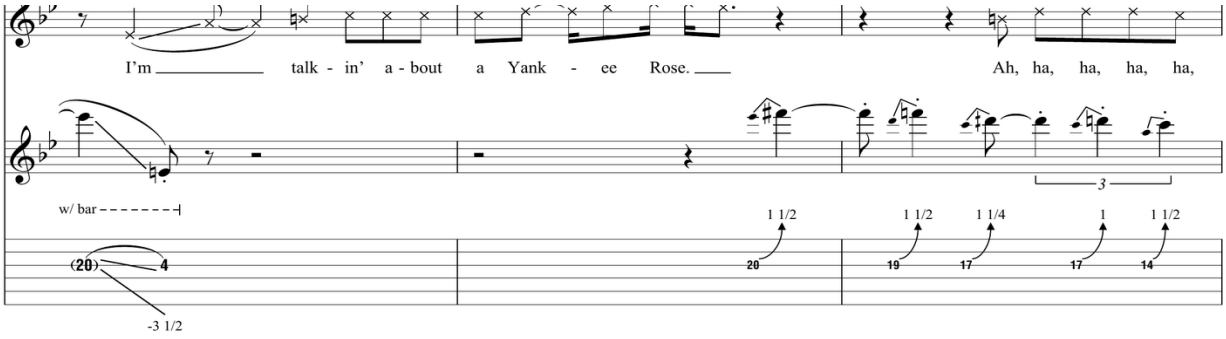
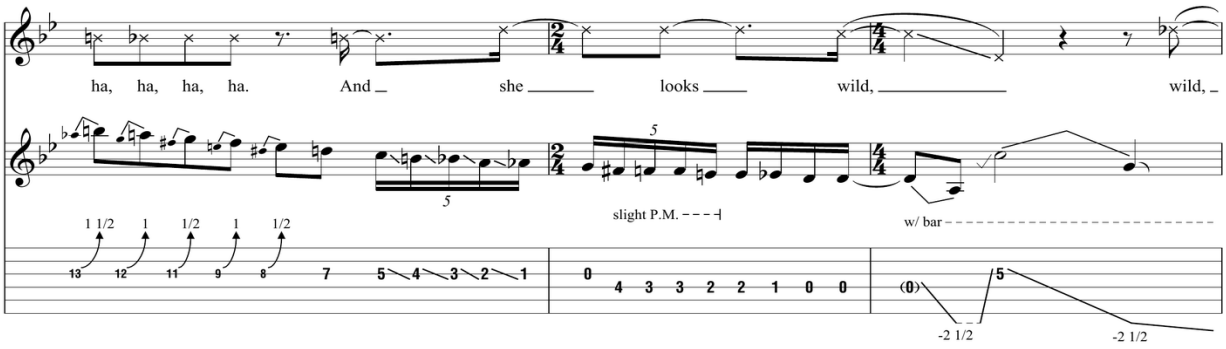
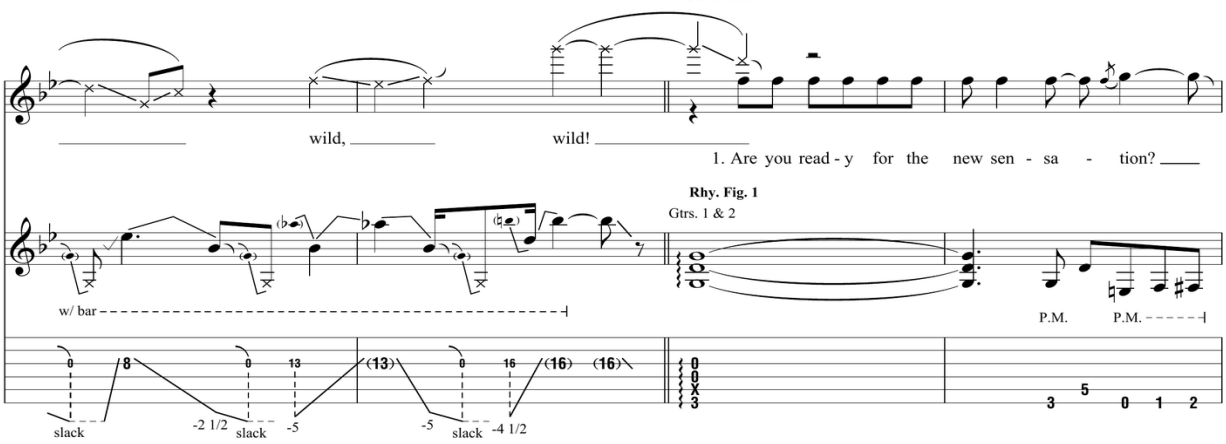


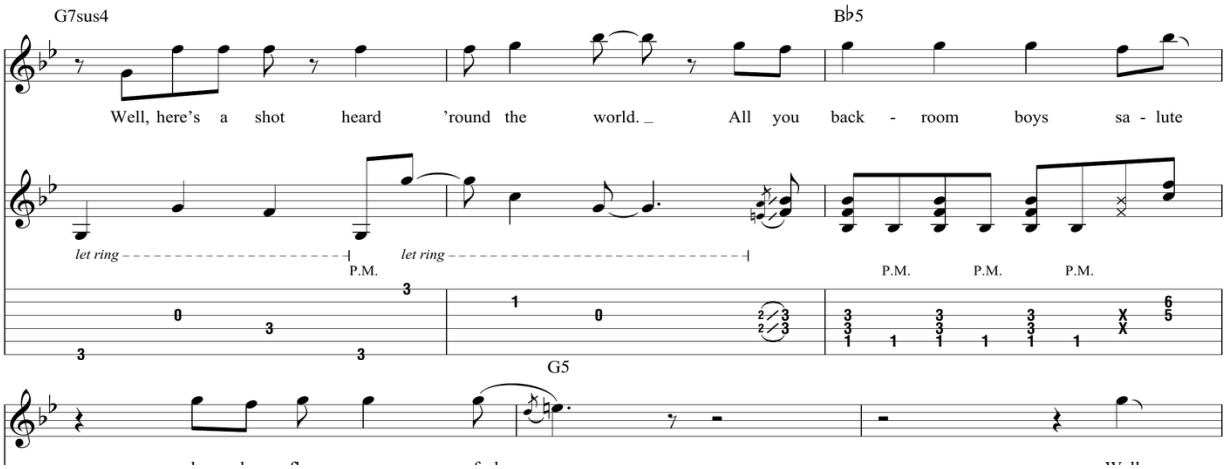


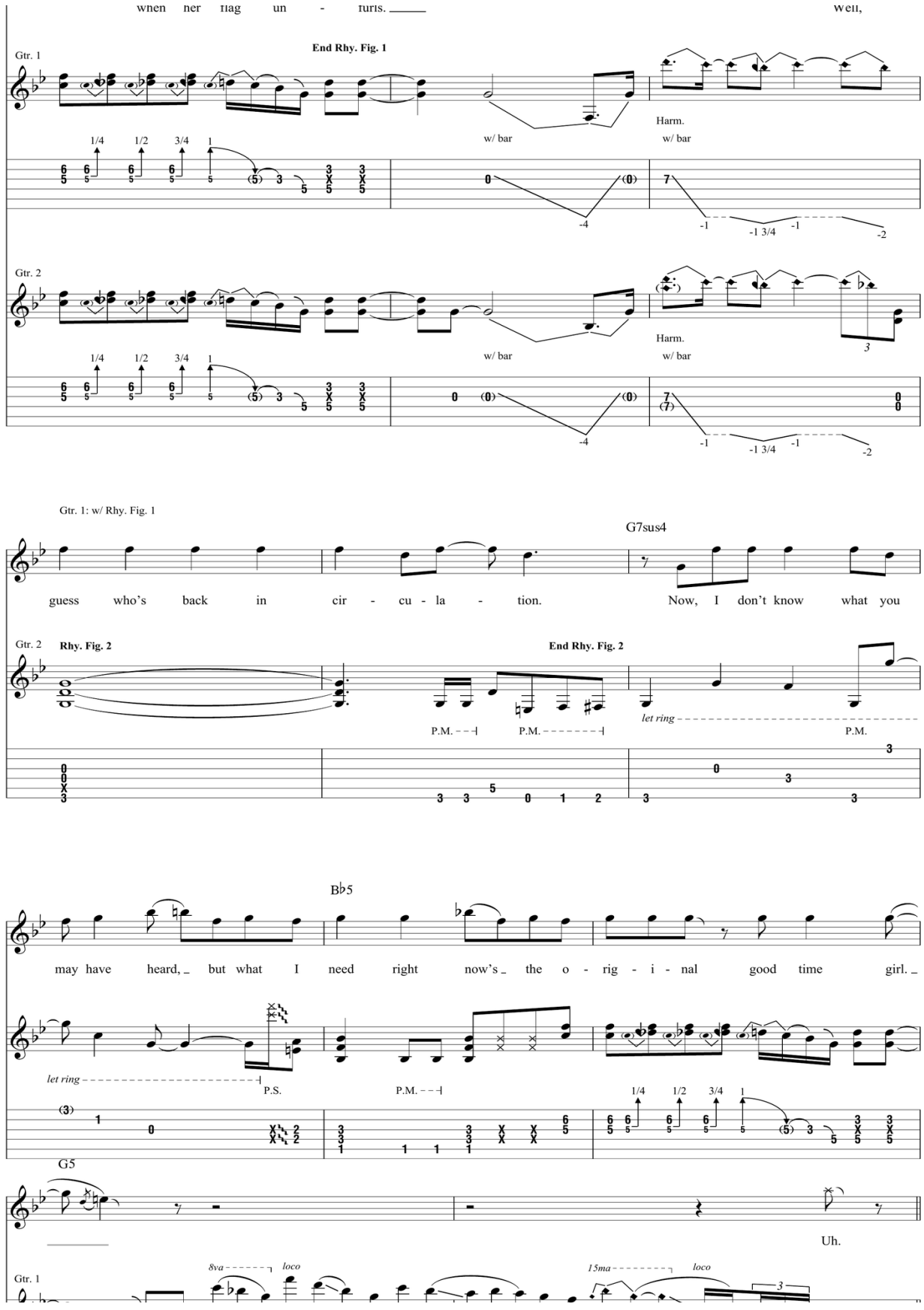
Verse

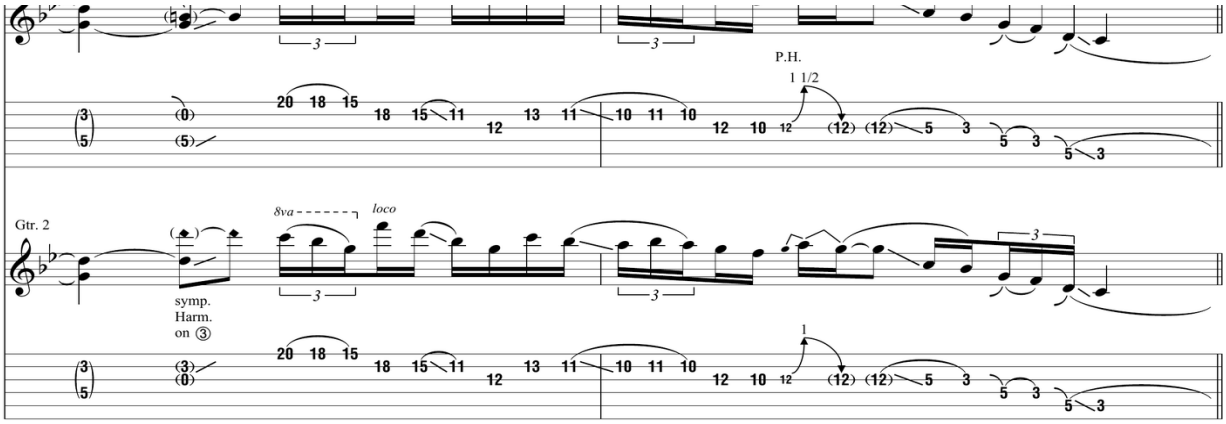
G5

Gtr. 3 tacet






when her flag un - furls.
well,
Gtr. 1
End Rhy. Fig. 1
w/ bar
Harm.
w/ bar
1/4
1/2
3/4
1
Gtr. 2
Gtr. 1: w/ Rhy. Fig. 1
G7sus4
guess who's back in cir - cu - la - tion.
Now, I don't know what you
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
let ring
B♭5
may have heard, but what I need right now's the o - rig - i - nal good time girl.
P.S.
G5
Uh.
8va
loco
15ma



Pre-Chorus

Dm7 B♭sus2

Coast to coast. Sea to shin-ing sea.

Voc. Fig. 1

She's a vi-sion from coast to coast. Sea to shin-ing sea.

Gtrs. 1 & 2

P.M. slight P.M. *P.H. (15ma) P.M. P.M. **P.H. (15ma)

*Gtr. 2 only **Gtr. 1 only

Dm7 B♭sus2 Csus4 E5 B♭ Gm7

Head to toes. Show me your...

End Voc. Fig. 1

Hey, sis-ter, you're the per-fect host.

Rhy. Fill 1 **End Rhy. Fill 1**

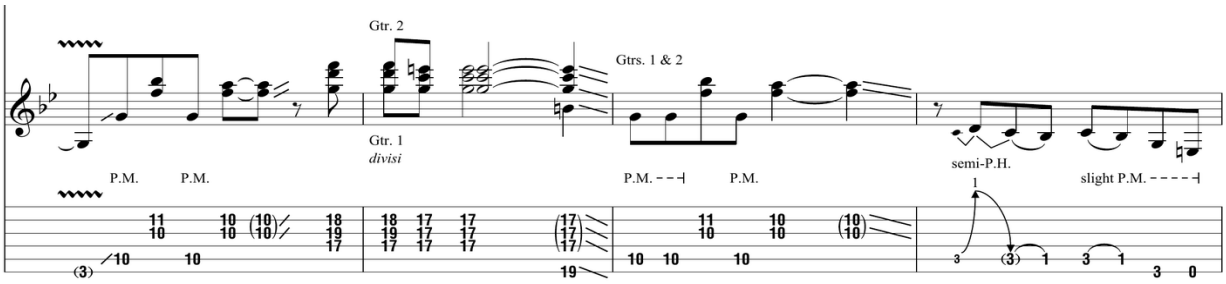
P.M. P.M. P.H. (15ma) P.M. P.M. P.M.

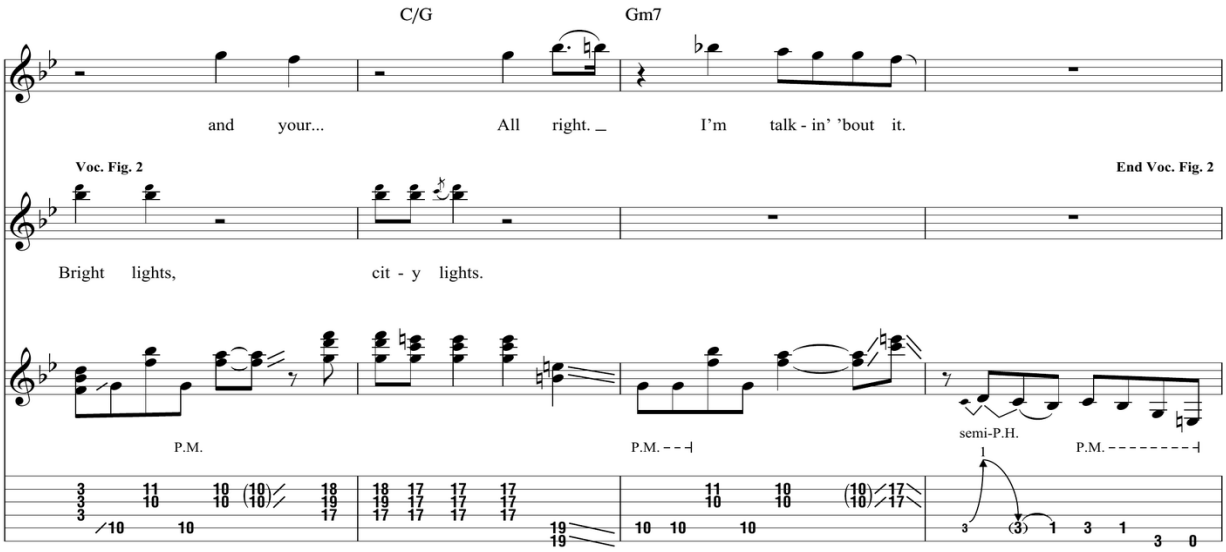
Chorus

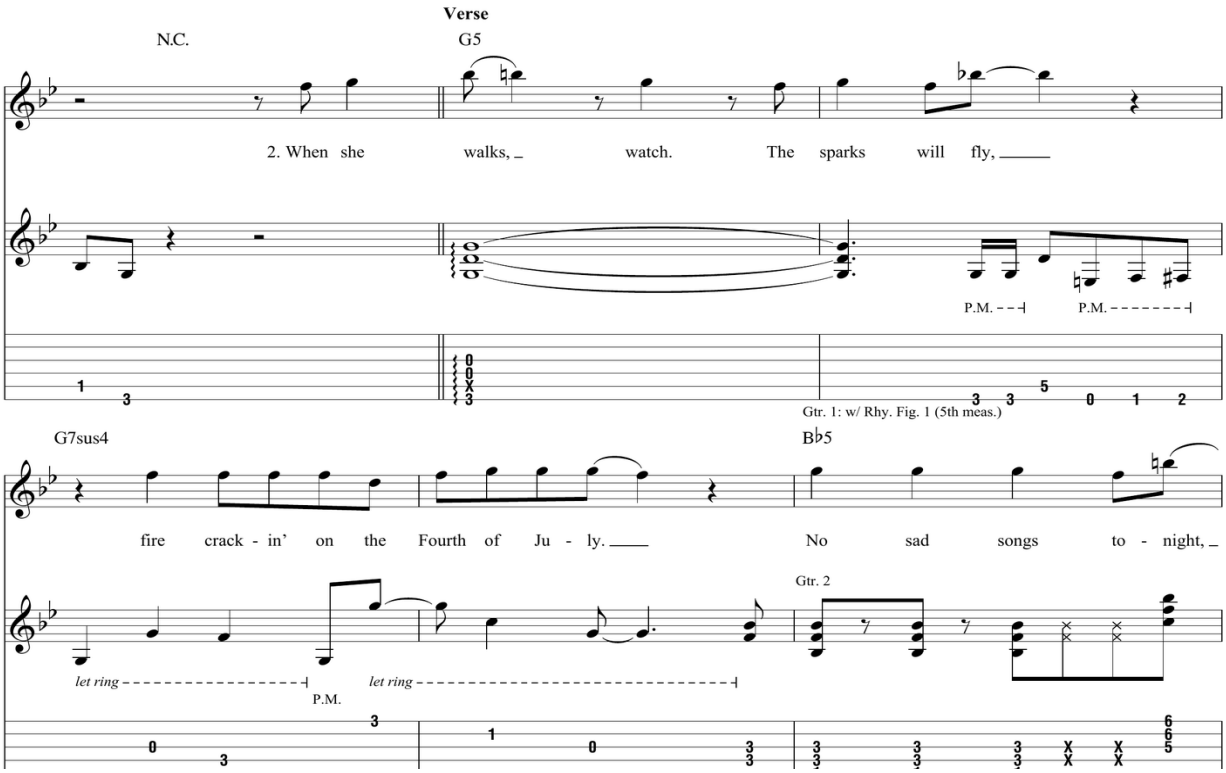
C/G Gm7

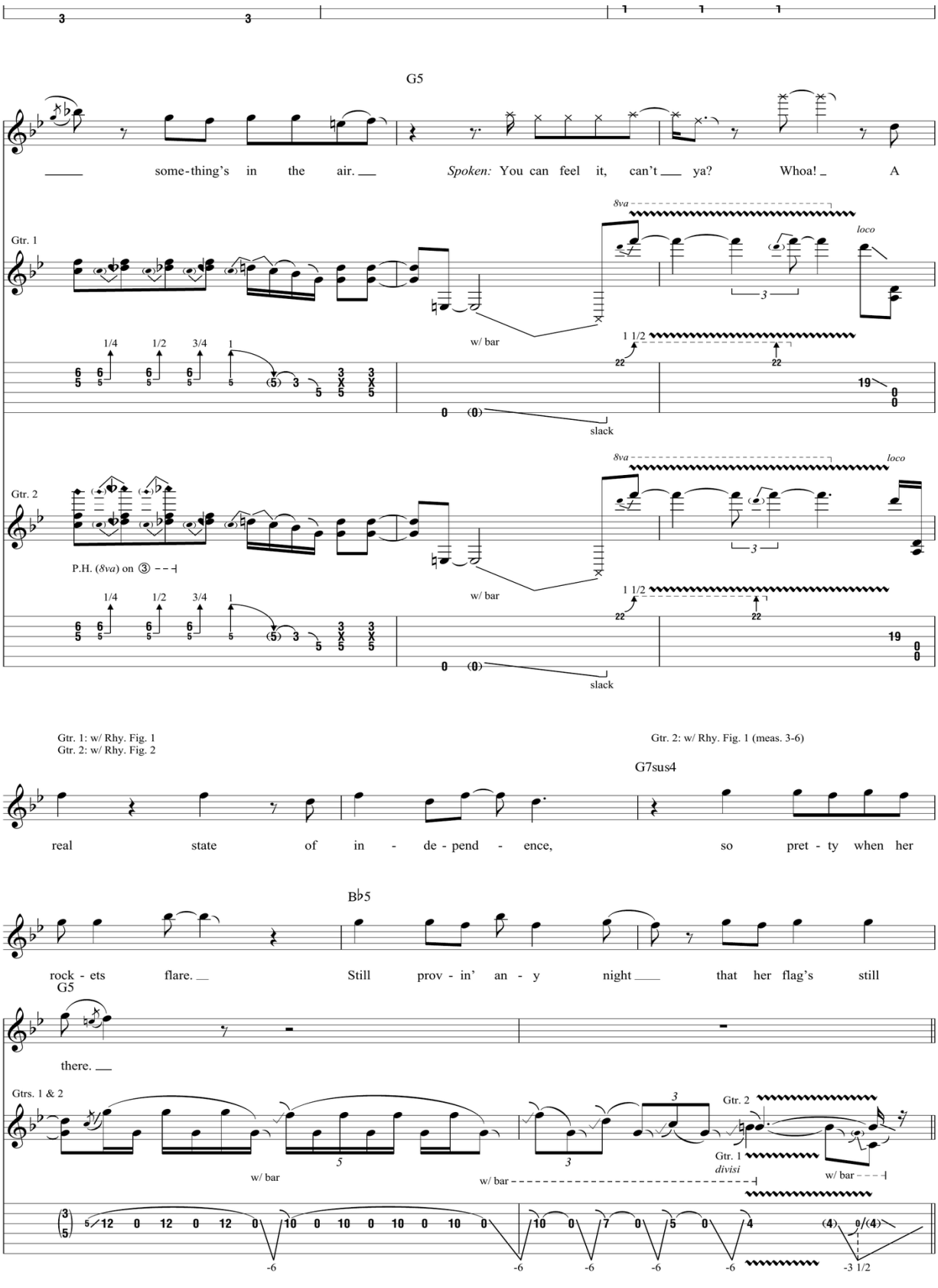
and your... All right. I'm talk-in' 'bout the Yan-kee Rose.

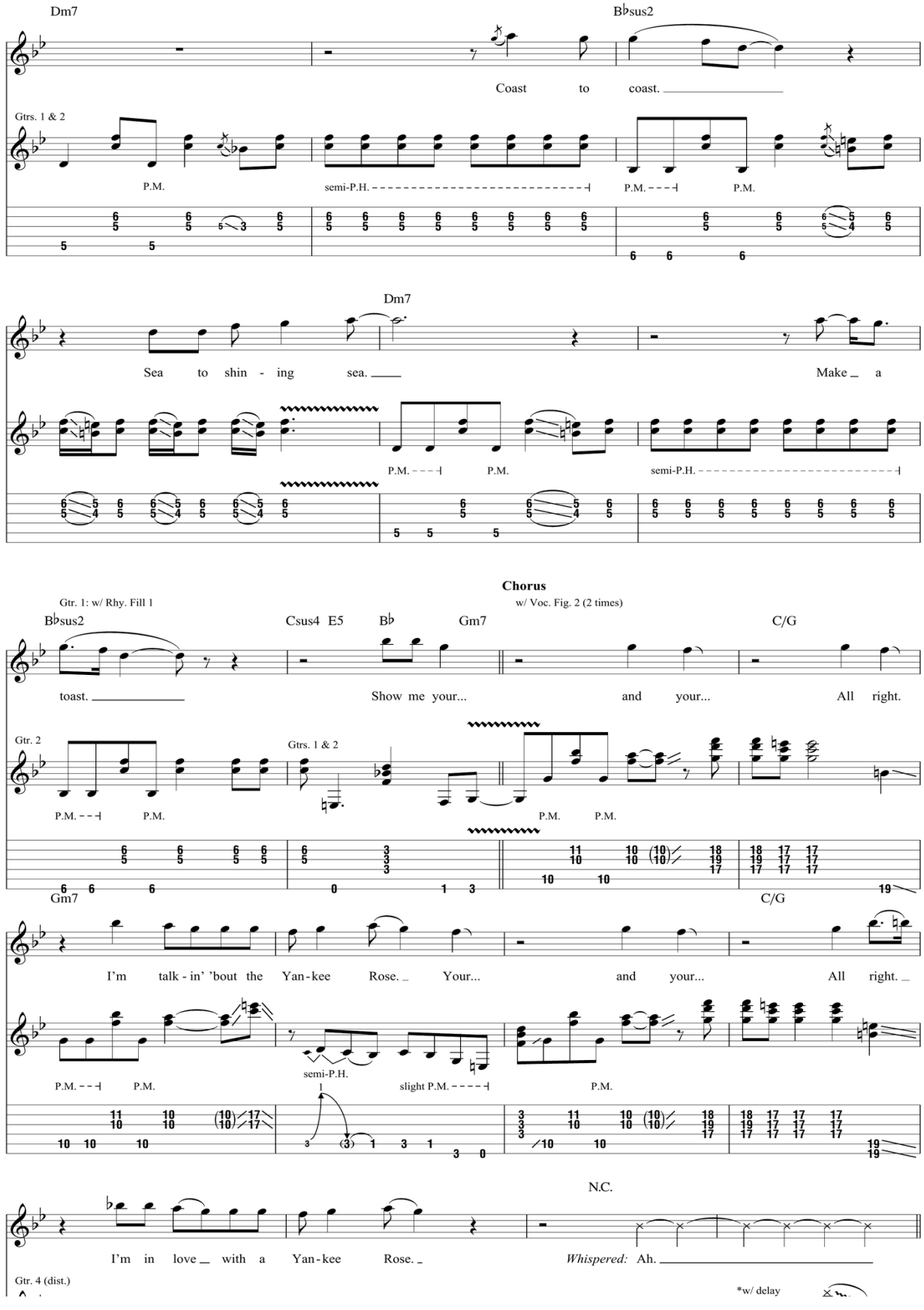
Bright lights, your cit-y lights.

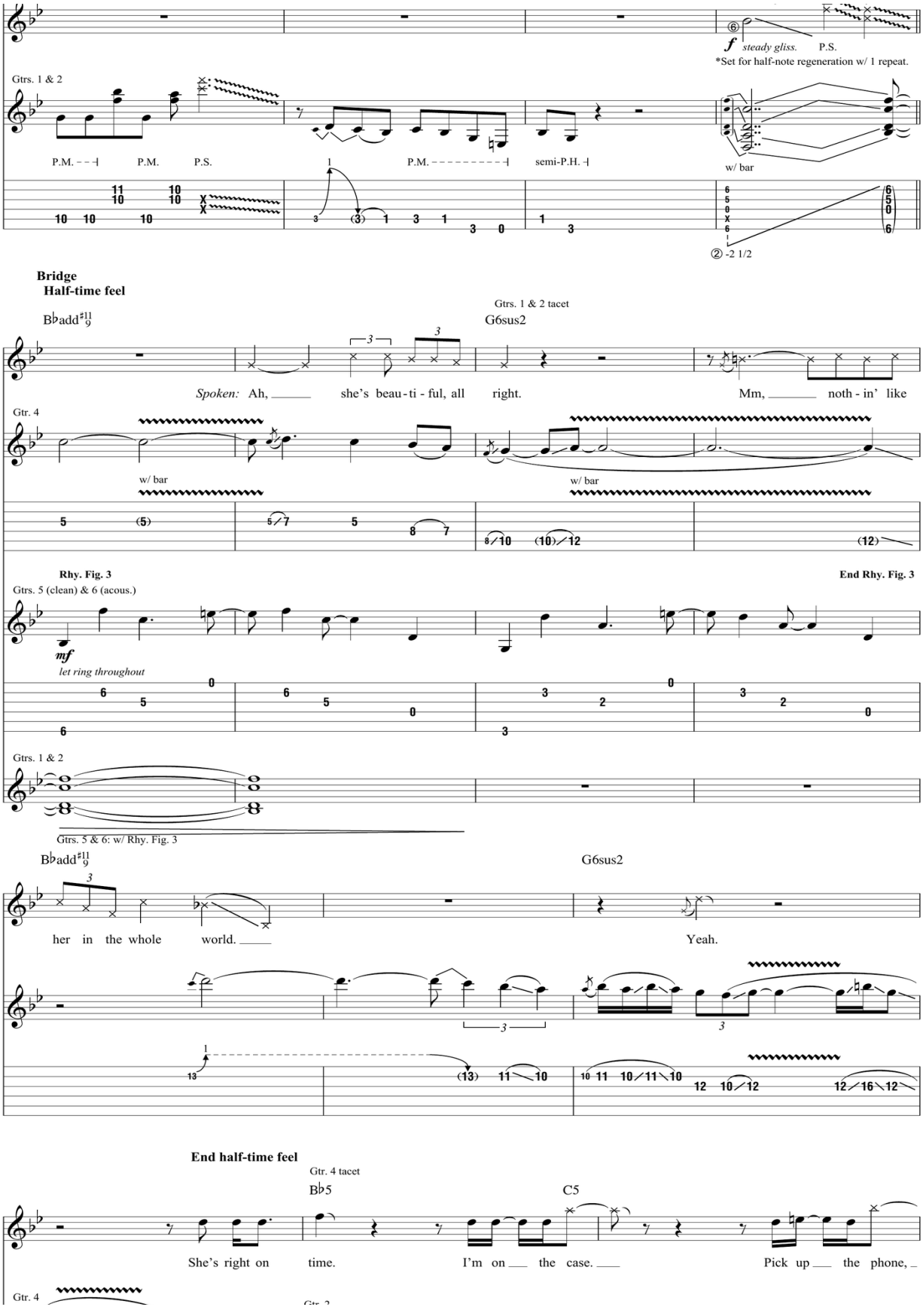

Gtr. 2
Gtrs. 1 & 2
Gtr. 1
divisi
P.M.
P.M.
P.M.
P.M.
semi-P.H.
slight P.M.

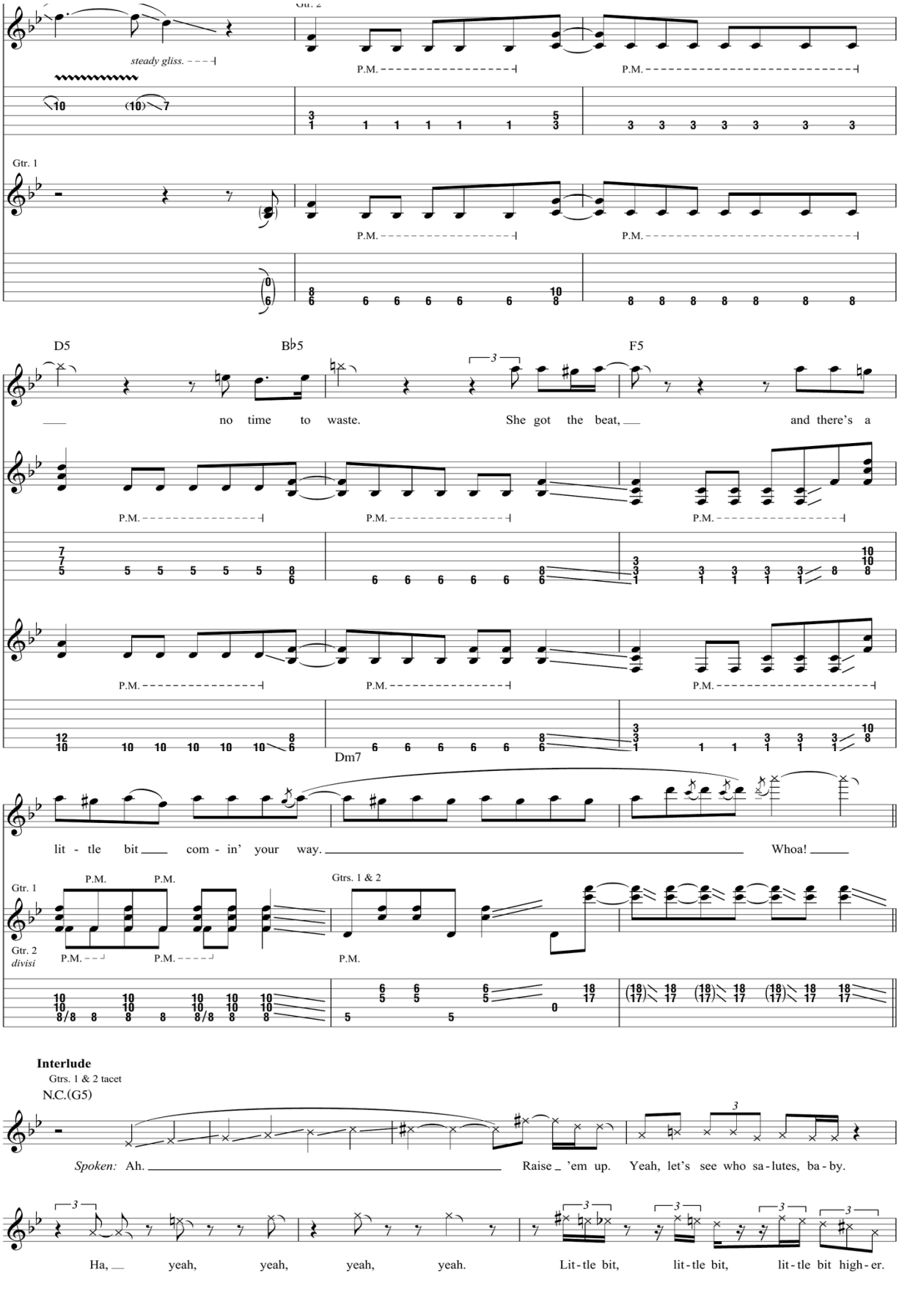

C/G
Gm7
and your...
All right.
I'm talk - in' 'bout it.
Voc. Fig. 2
End Voc. Fig. 2
Bright lights,
cit - y lights.
P.M.
P.M.
semi-P.H.
P.M.

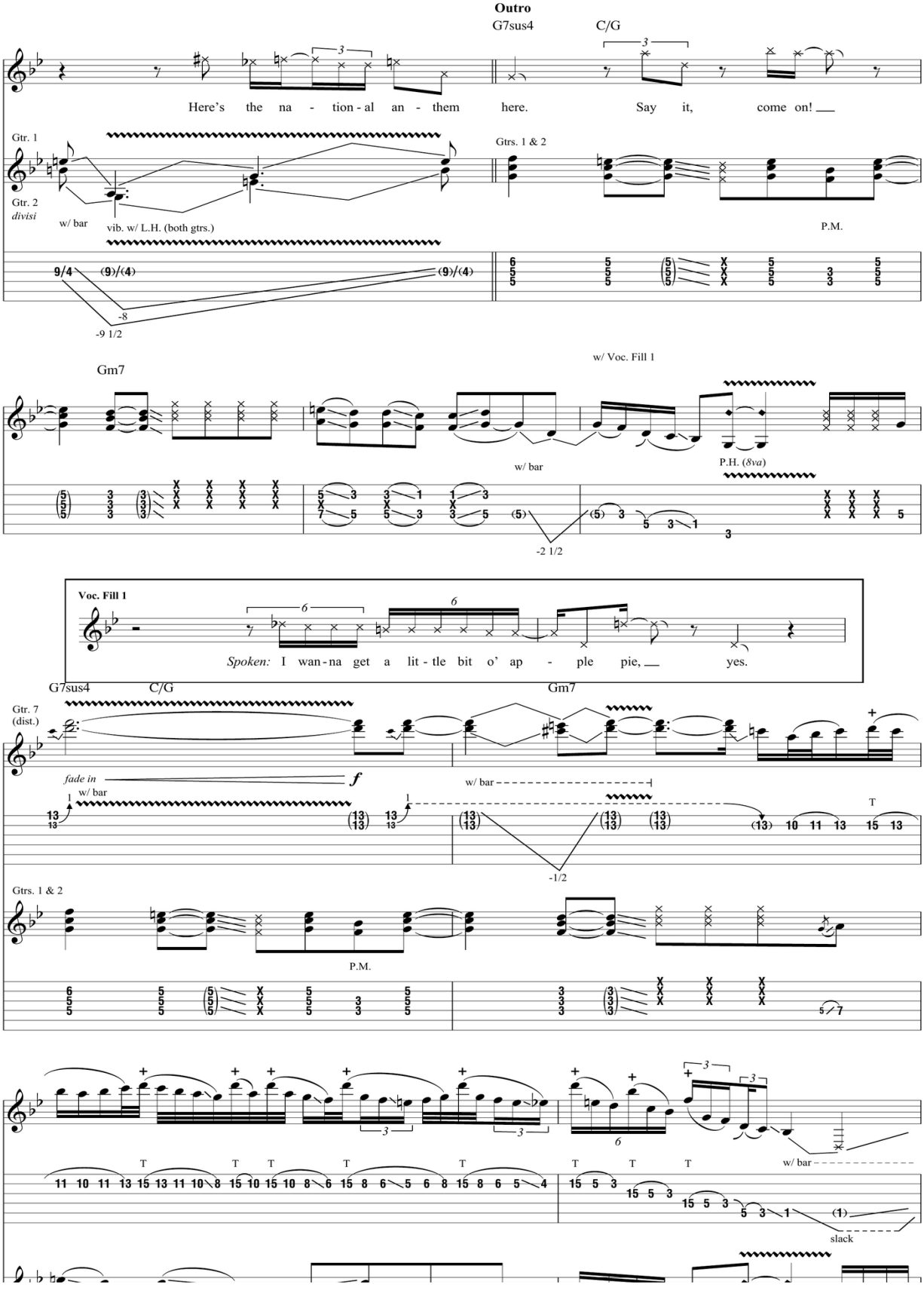

Verse
N.C.
G5
2. When she
walks,
watch.
The sparks will fly,
P.M.
P.M.
Gtr. 1: w/ Rhy. Fig. 1 (5th meas.)
G7sus4
B♭5
fire crack - in' on the Fourth of Ju - ly.
No sad songs to - night,
Gtr. 2
let ring
P.M.
let ring

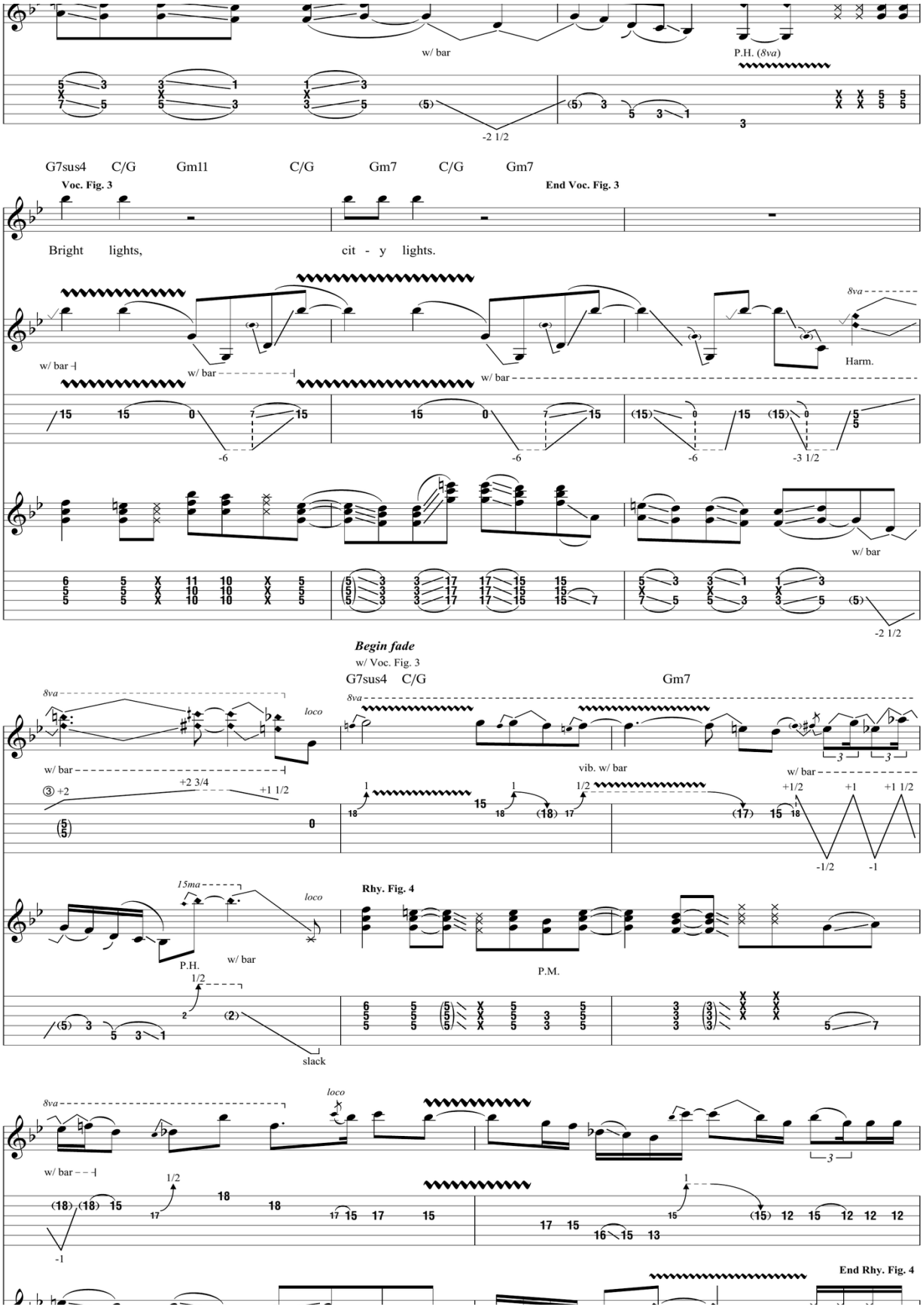

G5
some-thing's in the air.
Spoken: You can feel it, can't ya? Whoa! A
Gtr. 1
8va
loco
w/ bar
1 1/2
slack
Gtr. 2
P.H. (8va) on ③
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1 (meas. 3-6)
G7sus4
real state of in - de - pend - ence, so pret - ty when her
B♭5
rock - ets flare. Still prov - in' an - y night that her flag's still
G5
there.
Gtrs. 1 & 2
Gtr. 2
Gtr. 1
divisi
w/ bar
-6
-3 1/2
Pre-Chorus
w/ Voc. Fig. 1

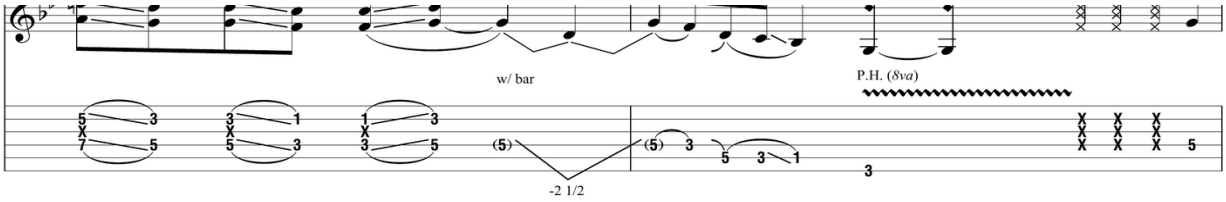

Dm7
B♭sus2
Coast to coast.
Gtrs. 1 & 2
P.M.
semi-P.H.
P.M.
P.M.
Dm7
Sea to shin - ing sea.
Make a
P.M.
P.M.
semi-P.H.
Chorus
Gtr. 1: w/ Rhy. Fill 1
w/ Voc. Fig. 2 (2 times)
B♭sus2
Csus4 E5
B♭
Gm7
C/G
toast.
Show me your...
and your...
All right.
Gtr. 2
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.
Gm7
C/G
I'm talk - in' 'bout the Yan - kee Rose.
Your...
and your...
All right.
P.M.
P.M.
semi-P.H.
slight P.M.
P.M.
N.C.
I'm in love with a Yan - kee Rose.
Whispered: Ah.
Gtr. 4 (dist.)
*w/ delay


f steady gliss.
P.S.
*Set for half-note regeneration w/ 1 repeat.
Gtrs. 1 & 2
P.M.
P.S.
semi-P.H.
w/ bar
② -2 1/2
Bridge
Half-time feel
B♭add♯11
G6sus2
Gtrs. 1 & 2 tacet
Spoken: Ah, she's beau - ti - ful, all right.
Mm, noth - in' like
Gtr. 4
w/ bar
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 5 (clean) & 6 (acous.)
mf
let ring throughout
Gtrs. 1 & 2
Gtrs. 5 & 6: w/ Rhy. Fig. 3
her in the whole world.
Yeah.
End half-time feel
Gtr. 4 tacet
B♭5
C5
She's right on time.
I'm on the case.
Pick up the phone,
Gtr. 4

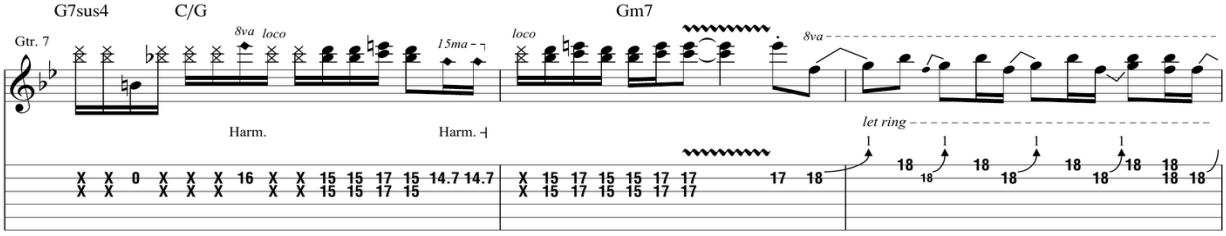

steady gliss.
P.M.
P.M.
Gtr. 1
D5
B♭5
F5
no time to waste.
She got the beat,
and there's a
Dm7
lit - tle bit
com - in' your way.
Whoa!
Gtr. 1
Gtr. 2
divisi
Gtrs. 1 & 2
Interlude
Gtrs. 1 & 2 tacet
N.C.(G5)
Spoken: Ah.
Raise 'em up.
Yeah, let's see who sa - lutes, ba - by.
Ha,
yeah,
yeah,
yeah,
yeah.
Lit - tle bit,
lit - tle bit,
lit - tle bit high - er.


Outro
G7sus4
C/G
Here's the na - tion - al an - them here. Say it, come on!
Gtr. 1
Gtr. 2
divisi
w/ bar
vib. w/ L.H. (both gtrs.)
Gtrs. 1 & 2
P.M.
9/4
(9)/(4)
-8
-9 1/2
Gm7
w/ Voc. Fill 1
w/ bar
P.H. (8va)
-2 1/2
Voc. Fill 1
Spoken: I wan - na get a lit - tle bit o' ap - ple pie, yes.
G7sus4
C/G
Gm7
Gtr. 7
(dist.)
fade in
f
w/ bar
-1/2
Gtrs. 1 & 2
P.M.
w/ bar
slack

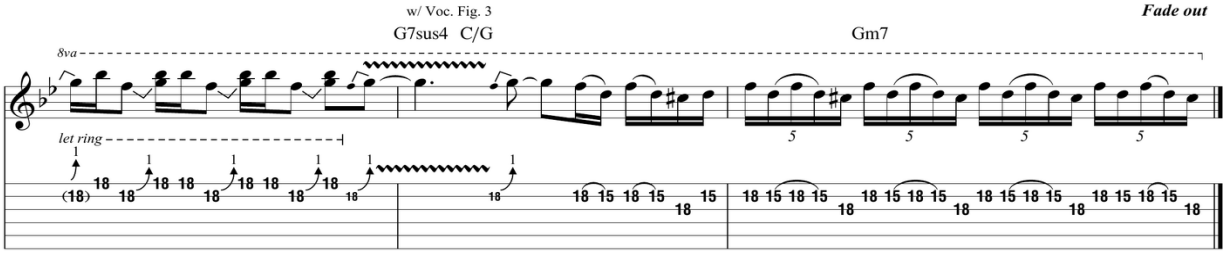

w/ bar
P.H. (8va)
-2 1/2
G7sus4 C/G Gm11 C/G Gm7 C/G Gm7
Voc. Fig. 3
End Voc. Fig. 3
Bright lights, cit - y lights.
8va
Harm.
w/ bar
-6
-3 1/2
Begin fade
w/ Voc. Fig. 3
G7sus4 C/G Gm7
loco
vib. w/ bar
+2 3/4
+1 1/2
+1/2
+1
-1/2
15ma
Rhy. Fig. 4
P.H.
P.M.
slack
End Rhy. Fig. 4



w/ Voc. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 1/2 times)



w/ Voc. Fig. 3
Fade out



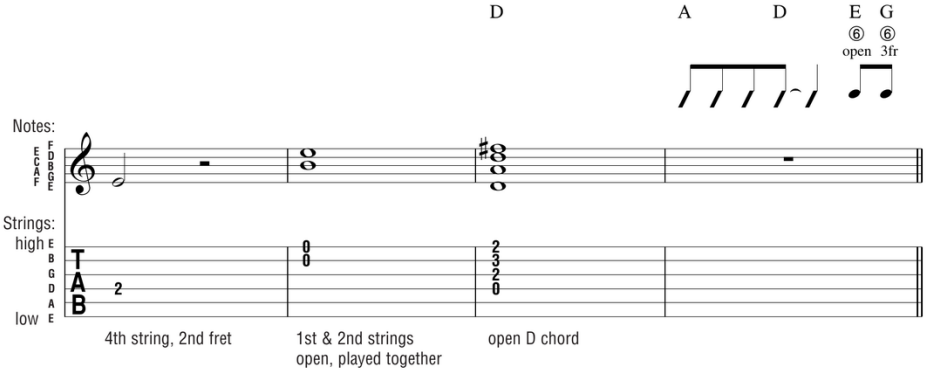
GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



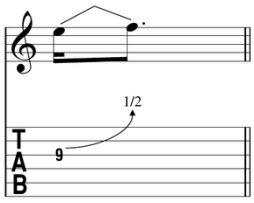
4th string, 2nd fret

1st & 2nd strings open, played together

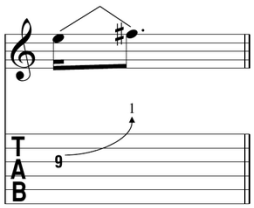
open D chord

Definitions for Special Guitar Notation

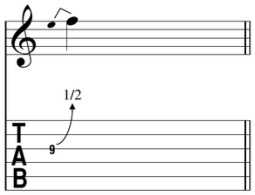
HALF-STEP BEND: Strike the note and bend up 1/2 step.



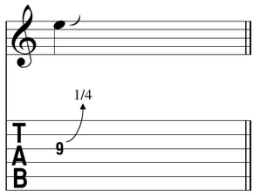
WHOLE-STEP BEND: Strike the note and bend up one step.



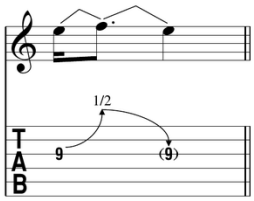
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



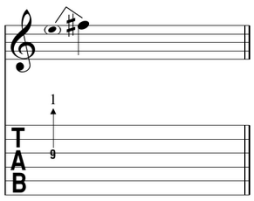
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



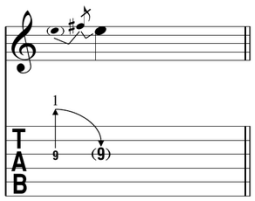
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



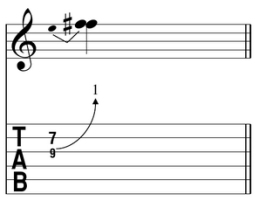
PRE-BEND: Bend the note as indicated, then strike it.



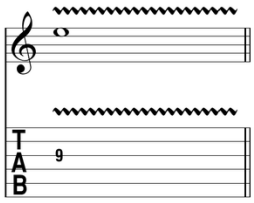
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



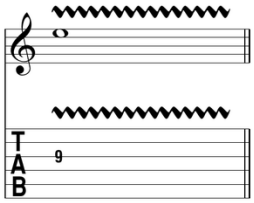
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



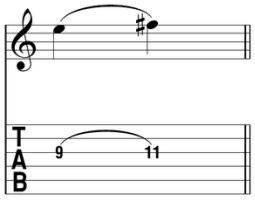
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



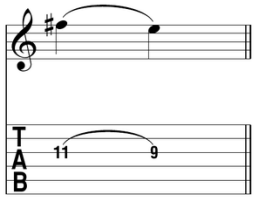
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



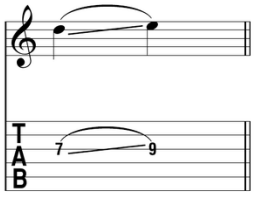
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



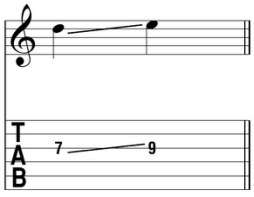
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



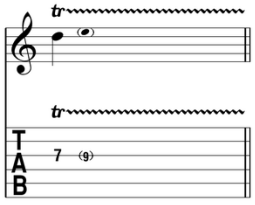
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



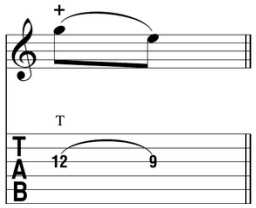
SHIFT SLIDE: Same as legato slide, except the second note is struck.



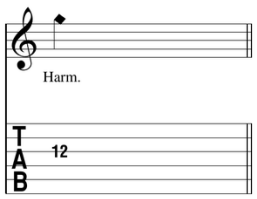
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



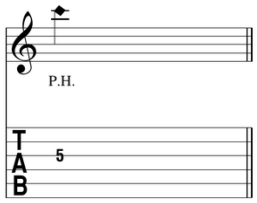
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



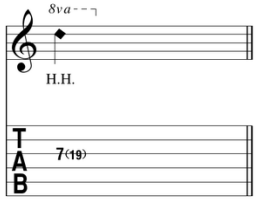
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



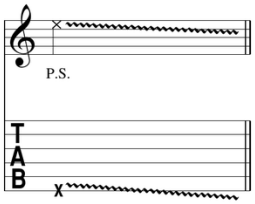
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



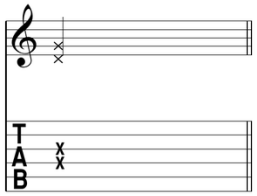
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



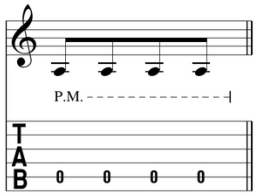
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



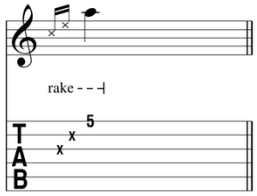
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



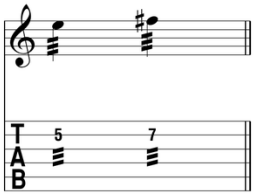
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



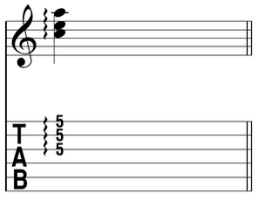
RAKE: Drag the pick across the strings indicated with a single motion.



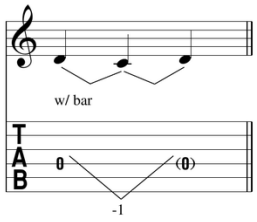
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



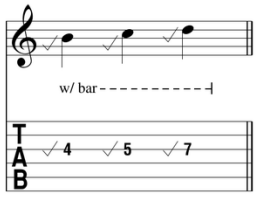
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



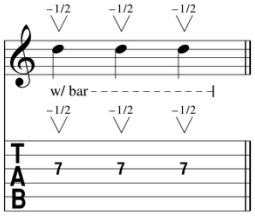
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent)

- Accentuate note (play it louder).

(accent)

- Accentuate note with great intensity.

(staccato)

- Play the note short.

- Downstroke

V

- Upstroke

D.S. al Coda

- Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

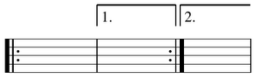
Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).

- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

The Attitude Song
The Audience Is Listening
Bad Horsie
Big Trouble
Building the Church
The Crying Machine
Die to Live
Eugene's Trick Bag
For the Love of God
Gravity Storm
Hand on Heart
Head Cuttin' Duel
I Would Love To
Jibboom
Juice
K'm-Pee-Du-Wee
Lotus Feet
Now We Run
The Story of Light
Tender Surrender
Touching Tongues
Viv Woman
Whispering a Prayer
Yankee Rose

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